00109475

THE
ASIATIC SOCIETY OF BOMBAY
Town Hall, Bombay.

Digitized with financial assistance from
Observer Research Foundation
on 17 May, 2019

00109475

Photogravure, International Art Publishing Co.

Hachett & Pond, Publishers, Boston.

Milan Cathedral, North West.

GREAT CATHEDRALS

OF THE WORLD

ONE HUNDRED AND THIRTY FULL-PAGE PLATES,

EXECUTED IN PHOTOGRAVURE; WITH EXPLANATORY AND DESCRIPTIVE TEXT,

BY FRED H. ALLEN.

COPYRIGHT, 1886, BY
HASKELL & POST, BOSTON.

CONTENTS.

	PAGE
MILAN,	153
PISA,	165
SAINT MARK'S,	177
FLORENCE,	189
SIENA,	201
ORVIETO,	207
PRATO,	213
NAPLES,	219
PALERMO,	225
MONREALE,	237
SEVILLE,	249
GRANADA,	261
CHARTRES,	273
NOTRE DAME,	285
SAINT PATRICK'S,	297

LIST OF ILLUSTRATIONS.

	TO FACE PAGE
Milan, Northwest,	Frontispiece
West Front,	154
Nave,	158
Entrance to Choir,	160
Composition Plate,	164
Pisa, Leaning Tower and Baptistery,	167
West Front,	168
Nave,	170
Transept,	172
Composition Plate,	174
Saint Mark's, West Front,	178
Façade,	182
Vestibule,	184
Nave and Choir,	186
Composition Plate,	188
Florence, West Front,	191
Cathedral and Tower,	194
Nave,	196
Resurrection,	198
Composition Plate,	200
Siena, West Front,	202
Nave,	206
Orvieto, West Front,	208
Altar,	210
Composition Plate,	212
Prato, West Front,	214
Nave and High Altar,	216
Naples, West Front,	220
Nave and Chapel,	222
Composition Plate,	224
Palermo, Cathedral,	226
Side Portal,	228
Side,	230
Royal Tombs,	232
Composition Plate,	234
Monreale, West Front,	238
Nave,	240
Transept,	242
Cloisters,	244
Composition Plate,	246
Seville, Giralda and Baptistery Doors,	249
Saint Peter's Door,	252
Chapels,	256
Choir and Sacristy,	258
Composition Plate,	260
Granada, West Front,	262
Entrance to Royal Chapel,	264
Royal Chapel,	266
High Altar and Missal,	268
Composition Plate,	270
Chartres, Cathedral,	274
Side,	276
Transept,	278
High Altar,	280
Composition Plate,	282
Notre Dame, Façade,	288
East End and Side,	290
Nave,	292
Two Exteriors,	294
Etching, Façade,	296
Saint Patrick's, Front and Side,	298
Principal Entrance,	300
Choir and Chancel,	302
Pulpit and Aisle,	304
Altar and Throne,	306

Milan Cathedral, West Front.

Photogravure, International Art Publishing Co.

Marshall P. Dart, Publisher, Boston

MILAN CATHEDRAL.

ITALY possesses attractions for the traveler not to be found in any other country of the world. Others may rejoice in richer flowers, a fairer aspect, and retain the relics of nations great in glory, as the Rome which rose from her bosom. The solemnity of Egypt is not among her ruins, neither is the grandeur and silence of Greece in the midst of her deserted temples. Her past is deep, and stained with the traits of private revenge and infamy. The results of her conquests were never an answer to the sacrifice which had been offered up, but the warring states shed their blood, in contentions of which the loss of independence was the sole result. War plowed deeply every foot of her soil, and the furrows are ever since left open. Even the struggles of far holier men than warriors and politicians round but a melancholy chapter in the story of this unfortunate land, and their blood, to human apprehension, seems lost like water spilt on sand.

Yet Italy must ever be the most attractive of all countries to the traveler, for it has the charm of endless variety in its scenes, and in the details of its multiform and fascinating history.

Within but a few hundred miles of each other are cities, each of which might be the capitals of antipodal kingdoms. Rome is unique in Italy, and in the world. Buried in the shadows of her former greatness, the quick life of modern days only curls and eddies around the melancholy remnants of strength and beauty. The power of her Cæsars will be felt to the end of time, as will the influence of that Fisher of Galilee, who came to occupy their deserted throne, when princes became pontiffs, and the eagle acknowledged the supremacy of the Crosier.

Contrast Rome with Venice, as changed in her estate, yet bearing her loss with the dignity of a queen, who cared less for royalty than for pleasure; or Naples, whose antiquity is that of the poets, whose beauty is perennial as the flowers. Through her sunny air, clear and tranquil as a mountain lake, we see into the sparkling depths of the classic ages, and hear songs which linger on the lips of men a thousand generations from the scenes of which they tell.

And what remote likeness can be traced between either of these cities and Florence, the bright, busy city of the Arno; the city in which liberty and art triumphed simultaneously, and the splendor of whose triumphs, without aid either from antiquity or imagination, holds both the heart and mind in willing captivity to her fame.

Different again from all is learned Bologna, with the smell of decay in her ancient streets; or romantic, ducal Ferrara; or Genoa, looking from her superb heights upon the sea, rejoicing yet in the victories of her admirals, and in a fair-haired boy who laid a new world at her feet; and lastly, sacerdotal, ecclesiastic Milan, nestling amidst the flowers on the Lombardian plains—unlike any, yet combining in some respects the features of all.

> "O, Milan, O! the chanting quires;
> The giant windows' blazon'd fires;
> The height, the space, the gloom, the glory!
> A mount of marble, a hundred spires!"

Two hundred and twenty-two years before the birth of Christ, the chief city of Cisalpine Gaul was conquered by the Romans, and in the course of two centuries received the full Roman franchise, and passed into the condition of a Roman municipality. To Strabo and Pliny it was a place of much importance. Two emperors first saw the light within its walls. Maximilian made the town his permanent residence, thus raising it to the rank of the capital of Northern Italy. To Saint Ambrose, the son of the Prefect of Gaul, when elected bishop of Milan in 374, it was left to make this city the intellectual centre of the nation. Here, too, he displayed an example of ecclesiastical independence, "by refusing admission to his church to the emperor Theodosius, while his hands were yet stained with the guilt of murder; although the

same emperor, having done penance for his crimes, afterward died in the bishop's arms." The imperial court was removed to Ravenna in 452, but Milan continued to prosper, and in the time of Theodoric it surpassed Rome in both wealth and population. Attila, with his fierce Huns, plundered the city, and in 539, the Goths, under Uraia, swept the Lombard plains with the besom of destruction, still Milan retained her rank as the commercial capital of the realm.

Strongly Guelphic, Milan tyrannized over smaller towns, but came in for a terrible siege under Frederic Barbarossa, who, in 1162, left her desolate. Rebuilt by the famous Lombard League, the city avenged her losses, and in 1312 placed upon the head of Henry VII. the iron crown of Monza.

Soon after, the chief power was conferred on one Matteo Visconti by the citizens. The great alliances and signal ability of the Visconti family afterwards so extended their power, that all of Lombardy and Piedmont were under their rule.

Through the judicious use of poison Giovanni Galeazzo made his way to power, being the first of the Visconti to obtain the title of Duke of Milan. As celebrated for his martial prowess as for his cruelties, Giovanni gained sovereignty not only over the Lombard towns, but extended his victories to Pisa, Bologna, Siena, and Spoleto. While preparing to march to Florence, to be crowned king of Italy, he died in 1402.

It was during the government of this prince that most of the public works of the Visconti were accomplished, and to this little tyrant belongs the honor of having laid the foundation of Milan's famed Cathedral. True it was in obedience to a vow—a penance for blood, shed in private revenge and deeds of infamy—but it gave the city and the people a splendid monument of imposing grandeur, and the Church a temple where, for untold generations, the incense of altars and the chant of worship should ascend toward heaven. Neither Saint Peter's at Rome nor Saint Paul's in London had been designed when the first stone of this temple was laid.

The spot where the Cathedral stands was formerly occupied by the

ancient metropolitan church of the city, erected in 836, under the title of Santa Maria Maggiore. This place was chosen that "the great new basilica" should form an unrivaled monument in the midst of the people, and prove the eighth wonder of the world to the stranger entering the city's gates. The early church was swept away by the destructive hand of Frederic of the "red beard," its character and its history being alike lost.

The structure with which we are now engaged was begun in 1387, just five hundred years before the writing of these lines, and with one hundred men constantly engaged upon the work until 1935, the Cathedral will be completed. The edifice is of brick, veneered with pure white marble from quarries near Lake Maggiore, which were presented to the Cathedral chapter by the generous founder of the edifice.

The architect under whose plans the work was commenced was Heinrich von Gmunden, or Enrico Gamodia, as the Italians call him. The architecture is entirely Gothic, except the west front, which, under the transforming hand of Pelligrini, can hardly be excelled in ugliness as a composition of Greek, Roman, and Gothic styles. The shape of the church is a Latin cross, with a nave and four aisles, or as some term it five naves corresponding with the five entrance doors. The length of the principal nave, from the entrance to the end of the choir, is four hundred and eighty-six feet, the total breadth of the church being two hundred and eighty-eight feet, while the transept, reckoning the two side chapels, is three hundred and fifty-one feet. From the pavement to the arched roof of the principal nave is one hundred and sixty-four feet, to the vault of the cupola is two hundred and twenty-four feet, and to the top of the exterior statue is three hundred and fifty-four feet.

The separation of the naves is effected by fifty-two large fluted pillars of marble, octagonal in shape, the four which support the large cupola being much larger than the others. "The height of each of the fifty-two columns, reckoning the basis and the capital, is about seventy-two feet, and their diameter about eight feet. Besides these columns or pillars, several half columns, corresponding to the entire ones, serv-

ing also to support the crossing Gothic vaults, jut out from the interior walls, which form the circumference of the temple. The thickness of the walls is about eight feet. Well worthy of attention are the capitals of the pillars which divide the main nave from the others; these are of different designs, and adorned with eight statues and pointed pediment, enriched with a prodigious quantity of arabesques.

"The whole work, undoubtedly unique in its kind, was, for the greatest part, executed towards the end of the fifteenth century by Filippino of Modena. The interior of the cupola is also adorned with sixty statues and basso-relievos; four of which represent the doctors of the Christian church.

"Almost three thousand statues decorate this temple, for the erection of which there has been already expended about five hundred and fifty millions of francs."

A flight of red granite steps leads to the fine Roman doors by which the facade is disfigured. Above the doors are windows containing fair examples of glass painting by Bertini, who claimed to have discovered the long lost art. High over the great middle window appears a short inscription in gilt brazen letters,

MARIÆ NASCENTI.

The pedestals of the pillars of the facade are adorned with fifty-two bas-reliefs representing scriptural subjects, and events in the history of the Church. Nearly two hundred statues ornament the front, whose summit is adorned with twelve spires, terminated by a corresponding number of colossal statues. The principal portal possesses admirably carved work executed by Bono and Castelli. A bas-relief, by Vismara, representing the creation, deserves special attention. To describe the forest of statues would be impossible. We are content to quote the words of Forsyth, in whose opinion all will agree, when he says: "The Cathedral of Milan has been wonderfully contrived to bury millions of money in ornaments which are never to be seen. Whole quarries of marble have been manufactured here into statues, relievos, niches, notches; and high sculpture has been squandered on objects which vanish individually in the mass. Were two or three thousand

of these removed the rest would regain their due importance, and the fabric itself become more intelligible. These figures stand in rows which cross and confound the vertical direction of the architecture; for here the eye naturally runs up the channeled pillars, the long windows, the lateral spires, the tall thin buttresses, and can never keep the horizontal line of the Greek entablature."

Great variety of opinion exists as to the beauty of Milan Cathedral, and as a whole it will no doubt seem uglier the oftener it is visited. But as to the exquisite beauty and finish of its Gothic detail, its inexhaustible variety of spire and finial, all must agree. To appreciate these thoroughly one should mount to the roof, where, guarded by an army of statues, Wordsworth's

"Aerial host
Of figures human and divine,"

the full splendor of its pure white marble, blushing with the rose of morning, or the deeper tones of evening, radiant in the noonday sun, and fairy-like beneath the moon and stars; the multitude of sharply cut statues traced against an azure sky; the Alps towering far away across that memorable plain; the deep-toned bells above the head; the "frozen music" of the ages, will fill the heart with hues and harmonies never known before; while within, the light irradiated gloom of the interior, the gorgeous colors of the painted windows contribute to an effect probably unparalleled in Christendom.

On the first view the interior of the Cathedral is most impressive. A forest of columns rising to a great height, their exquisitely sculptured capitals softened in the solemn light which streams in from the upper windows, and touching the golden pulpits at the entrance of the choir, forms a picture to be studied thoughtfully again and again. Street says: "The solitary blot upon this otherwise noble work is one for which its architect is in no way responsible—the cells of the groining are all filled in with painted imitations of elaborate traceries in brown color, an abominable device, which never ceases to offend and annoy the eye more and more every time it is observed. The window tracery throughout is meagre, confused, and unmeaning, and the traceries introduced at mid-height most unsatisfactory, but the glass

Photogravure, International Art Publishing Co. Noel H. Post, Publisher, Boston.

Milan Cathedral. Nave.

with which it is filled, though poor and late in its character, contains much rich color, and gives the entire building a very grand and warm tone."

At the entrance are two huge red marble columns supporting a balcony, in the angles of which are the colossal statues of Saints Carlo and Ambrose. These columns were brought in one piece from their quarry at Bevano, on the great lake, polished and set in place at an enormous expense. The pavement of the church is Mosaic, composed of different colored marbles laid in Arabic style. The large window in the front represents the Assumption of the Virgin, and in the window on the left Saint Michael cuts down the dragon, while on the right Saint Carlo distributes alms to the poor of Milan.

Turning to the right, the tomb containing the ashes of Aribert, archbishop of Milan, is passed, and further on, a red marble urn supported by two columns preserves the ashes of Ottone Visconti, a duke and archbishop of Milan, who died in the year 1395. The chapel to Saint Agatha contains a picture by Zuccaro, representing the Saint visited in prison by Saint Peter. Before this altar a stone in the floor marks the resting place of cardinal-archbishop Gaisrük. In the following chapel is a curious painting on lead representing Saint John the Evangelist conversing with two angels.

In the right transept stands the richest and finest monument of the church, erected by Pope Pius IV., to immortalize the memory of Gian Giacomo and Gabrele Medici. This beautiful monument of marble and bronze was erected in 1564 by Leone Leoni, commonly called Cavalier Aretino, after drawings made by Michael Angelo. In the middle stands the colossal statue representing the great general of Charles V., Gian Giacomo Medici, while two beautiful statues at the side represent, the one Military Virtue, the other Peace. A little higher are two other statues in which Prudence and Fame are symbolized, while a bas-relief exhibits the nativity of Jesus Christ. The splendid altar near the monument was the gift of Pius IV., the uncle of Saint Carlo Borromeo. The tribune of this transept contains a remarkable statue of Saint John Bono, near which, the guardian angel and Saint Michael stand. Six bas-reliefs present his story.

In 1576, Pellegrini, in order to facilitate communication between the Cathedral and the archbishop's palace, contrived a subterranean passage between them, the entrance to the church being one of the three doors which open into the wall at this point.

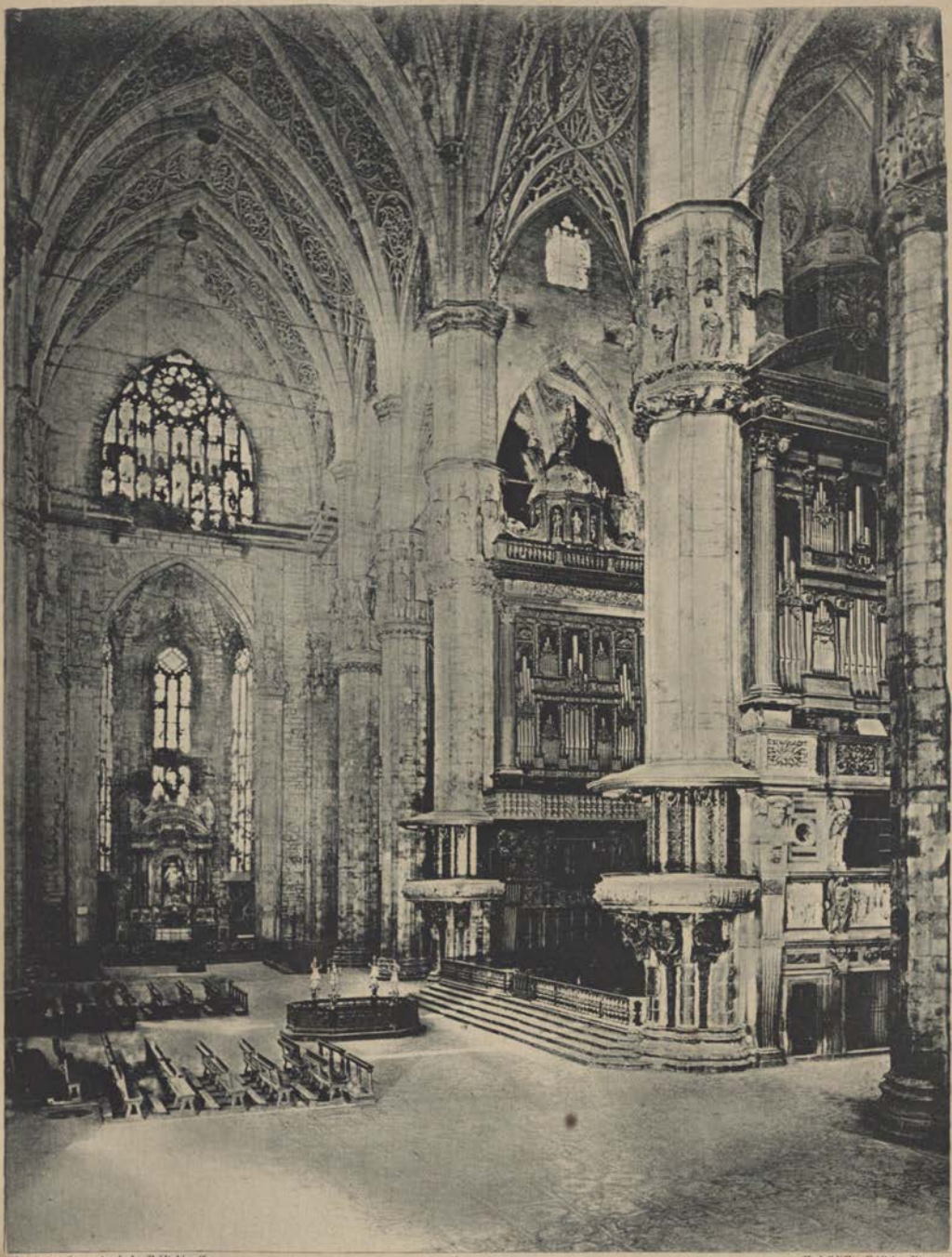
Between the altars is seen the statue of Saint Bartholemew, who, flayed alive, is represented with his skin thrown over his shoulders. The anatomical knowledge displayed in this carving is admired by all, though the sentiment is rather out of taste, and the execution suggests a creeping sensation, which has been best described by our genial countryman, Mark Twain.

Passing the altar of Saint Agnes, the ambulatory back of the choir is entered, where bas-reliefs copiously adorn the fretted stone. Here the life of Christ is portrayed in beautiful seventeenth century carvings. On the right the sacristy is entered by a most beautiful Gothic door. Further on is a fine statue of Martin V., placed here to commemorate his having consecrated the high altar on his way from Constance to Rome, immediately after his election.

The splendid monument which follows is the tomb of Cardinal Marino Caracciolo, a governor of Milan. This is the last work and masterpiece of Agostino Busti, executed in black and white marble. Six statues decorate this mausoleum; that of the cardinal lying in his pontifical dress, the Saviour, Saints Jerome, Paul, Peter, and Ambrose; while upon the cornice is a beautiful statue of the Virgin and child Jesus.

Through three superb windows, decorated with statues and ornaments, streams the light with magic effect upon the tresselated floor.

Entering the north transept, which contains the grand bronze candelabrum presented to the Cathedral in 1562, two slabs are noticed which mark the tombs of two Viseonti archbishops, and of Cardinal Federico Borromeo. "By the latter tomb travelers will remember with what tenderness and skill the character of Federico is drawn in the delightful pages of the 'Promessi Sposi.'" We watch the meekness and love of the saint softening the haughty savagery of the "unknown," the firmness and zeal of the chief pastor rebuking and inspiriting the



Photogravure, International Art Publishing Co. Hushell & Post, Publishers, Boston.

Milan Cathedral, Entrance to Choir.

pusillanimous Don Abbondio. "He was one of those too rare characters who have devoted with unchanging energy great natural powers, all the resources of immense wealth, all the advantages of an exalted position, to the search after and practice of truth and goodness. His life was like a stream which flashes pure from the rock, and without even becoming stagnant or stained, carries its waters down their long and varied course and pours them into the river. He made truth the sole rule of thought and action. Thus he learned that life was not given to be a burden to the many, a holiday to the few, but to all a charge of which each must one day give account, and from a child he began to think how he might make his own life useful and holy."

Before reaching the steps which lead to the high altar and the choir, is a large opening in the pavement surrounded by a bronze railing. Through this opening, light falls into the subterranean chapel of Saint Carlo Borromeo. The entrance to the choir is between two massive pillars, upon which the famous "golden pulpits," of extraordinary workmanship, are posed. Four beautiful caryatides support the pulpits, presenting statues of the four evangelists and four fathers of the early church. The parapets of the pulpits contain richly chiseled histories and beautiful ornaments executed by the famous artificer, Andrea Pelizzoni.

The plate of the rotunda which we take pleasure in presenting, gives a clear idea of the character of the architecture, and the magnificence of the entrance to the choir.

We regret that the "dim religious light" of this famous sanctuary is so strongly militant toward the best resources of photographic art, else we could have presented a more striking and brilliant picture of this beautiful place. When Pelligrini designed the choir and the beauties it contains, his efforts were most ably seconded by Alessandro Sanguirico, who gave its vault a sense of light and airiness unequaled, by tracing his designs in tender chiaro-oscuro upon a rich golden ground. Here the converging rays of gilt copper surround a niche in which is treasured the Holy Nail. From the vault above is suspended

a chandelier of Gothic style and singular shape, decorated with small bronze statues, which is used to support the pascal candles.

The choir is divided into two parts, to the first of which, one ascends by five steps. At the top is a balustrade of marble which takes the place of the usual screen. Six steps and another balustrade separate this from the presbytery. Upon the first columns supporting the choir vault are the two organs, enriched with columns and bas-reliefs of gilded wood carvings, the sides toward the naves being adorned with Carrara marble, exquisitely wrought in arabesques. The entrance to the choir, together with the organs, is shown in our engraving of the rotunda.

In the centre of the second is the high altar, the small dome of which is supported by eight fluted columns of gilt bronze, supported at the base by metal, adorned with gilt bas-reliefs. The small dome, which is of bronze, is ornamented with small statues representing the Saviour, and eight angels with the symbols of the passion. This dome may be entered from the rear, where four kneeling angels are represented upholding the tabernacle. This work was presented by Pope Pius IV.

Opposite the sacristies a short flight of stairs descends to the subterranean chapels. The first has a circular form, constructed from designs by Pelligrini. Descending nine steps, one enters a spacious gallery through a portal adorned with beautiful columns, of which the capitals and bases are richly gilt. This gallery, lined with the finest marble, conducts the visitor to the sepulchral chapel of Saint Carlo Borromeo. The chapel is octagonal in form, the walls being covered by eight massive silver bas-reliefs, which represent the most remarkable events in the life of the saint. The eight busts or caryatides of massive silver are supposed to represent allegorically Saint Carlo's virtues. A tapestry of gold, woven upon red silk, is probably the richest piece of stuff in existence. Above the altar stands a bronze casing, decorated with silver, the gift of Philip IV. of Spain. In this splendid sarcophagus, composed entirely of plates of rock-crystal, bound with silver, the crumbling body of the saint is seen, clad in pontifical robes,

the richly jeweled pastoral staff of gold rests in the left hand. In the middle of the shrine glitters a cross of emeralds and diamonds, a gift from the empress, Maria Theresa, while the golden gem-set crown, suspended above the decaying brow, was the work of Benvenuto Cellini, and presented by Charles Theodore, elector of Bavaria. Dickens says of this spectacle of mortality wasting to dust amidst jewels which an emperor might covet:

"The subterranean chapel in which the body of San Carlo Borromeo is preserved, presents as striking and as ghastly a contrast, perhaps, as any place can show. The tapers which are lighted down there, flash and gleam on alto-relievo in gold and silver, delicately wrought by skilful hands, and representing the principal events in the life of the saint. Jewels and precious metals shine and sparkle on every side. A windlass slowly removes the front of the altar; and within it, in a gorgeous shrine of gold and silver, is seen, through alabaster, the shriveled mummy of a man; the pontifical robes with which it is adorned radiant with diamonds, emeralds, rubies; every costly and magnificent gem. The shrunken heap of poor earth in the midst of this great glitter is more pitiful than if it lay upon a dunghill. There is not a ray of imprisoned light in all the flash and fire of jewels but seems to mock the dusty holes where eyes were once. Every thread of silk in the rich vestments seems only a provision from the worms that spin, for the behoof of worms that propagate in sepulchres."

In the sacristy are found the ancient and rich treasures of the Cathedral, consisting of two colossal statues of Saint Carlo and Saint Ambrose, cast in silver, richly studded with gems and precious stones. A bewildering sight indeed is this room, set round with silver busts; chalices of massive gold; lamps and candlesticks of precious metals, set with flashing gems; together with an endless quantity of precious objects remarkable alike for their value and antiquity.

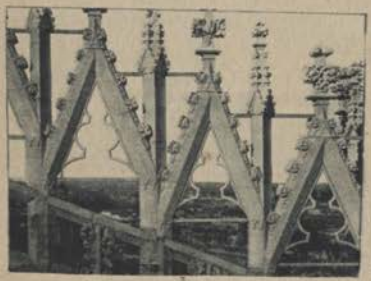
But before we say farewell, let us climb the staircase to the roof, and amidst that forest of fantastic marbles, breathe in the sweet air of the Lombard Plains, and rejoice in the rich beauty of the Italian skies.

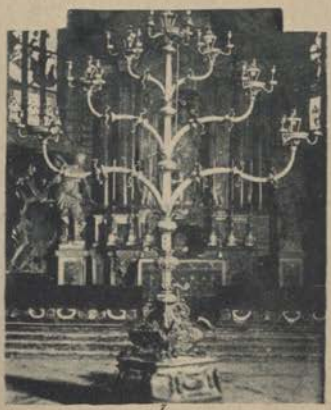
Do not attempt to count the statues, spires, finials, crockets, and endless array of sculptured busts which the astonished eye beholds. Adam and Eve are there; a Rebecca, by Canover; while the great Napoleon stands in marble on the roof of the principal nave. Carefully climb the dizzy height of the lofty pyramid which springs upward amidst one hundred and thirty-six lesser ones, and let the eyes sweep over the imposing city which spreads out its pigmy habitations far beneath.

Under your feet the creeping arches, the springing parapets, the numberless gargoyles, the magnificent galleries, all set in consummate symmetry, appear to burst forth with new beauties as if by incantation. A kind of shivering awe steals upon you, as the bewildered eyes vainly strive to embrace the immense space.

Thence outward toward the plains, and away to where the horizon is upborne by the icy summit of Mount St. Bernard, vying with Mont Blanc for its place nearest the stars; or to the great St. Gothard with icy crown; or Monte Rossa, blushing with the rose hues of the rising sun. There is only one such scene in Italy, and the world has no other.

"Who first beholds those everlasting clouds,
Seed-time and harvest, morning, noon, and night,
Still there they rise, steadfast, immovable;
Those mighty hills, so shadowy, so sublime,
As rather to belong to heaven than earth—
But instantly recurs into his soul
A sense, a feeling that he loves not,
A something to reform him, 'tis an hour,
Whence he may date henceforward and forever."

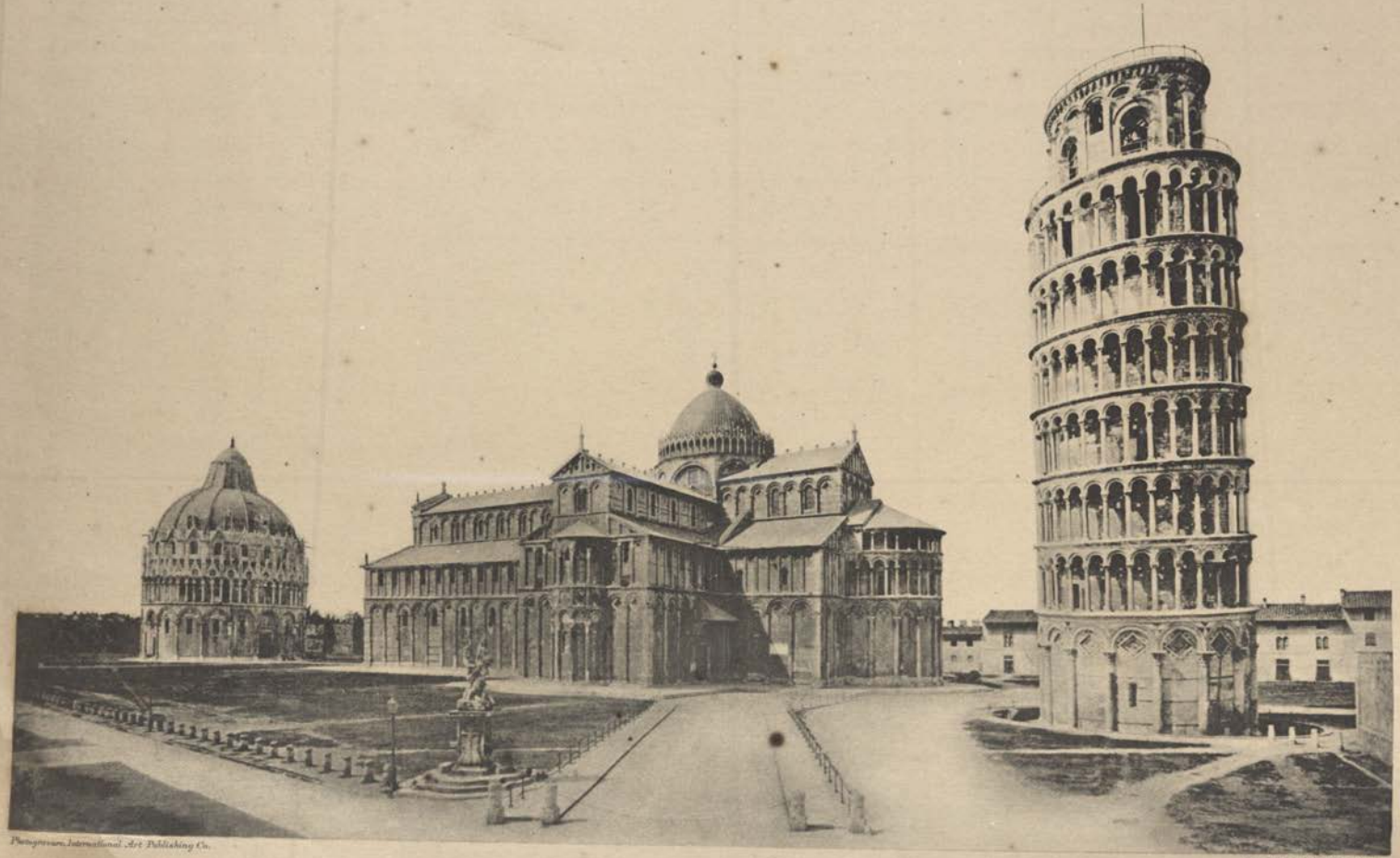




Photogravure. International Art Publishing Co. 6 7 8 Haskell & Post, Publishers, Boston.

Milan Cathedral.

1. Flying Buttresses. 2. Finial. 3. Detail. 4. Madonna. 5. Tomb of St. Carlo. 6. St. Bartholomew. 7. Candelabra. 8. Adam.



Photogravure, International Art Publishing Co.

Hurlbut & Post, Publishers, Boston.

Pisa Cathedral, Leaning Tower and Baptistery.

PISA CATHEDRAL.

"The proud mart of Pisa,
Queen of the western waves,
Where ride Massilia's triremes
Heavy with fair-haired slaves."

SO SINGS Macaulay in one of his gentle lays descriptive of Italian scenes and character. But the traveler who for the first time visits the ruined rival of Florence can hardly realize that this living tomb was once the busy hive of the world's industries. The old city is now so sad and sombre that Orcagna's "Death," reigning over its solitude, from its throne in the Campo-Santo, seems to be the only sovereign reigning in "triumph," out of all the arrogance and plenitude of its years of power.

The shadows sleep unbroken upon its grass-grown stones, reeds wave in the market-place, the yellow waters of the Arno drag their way through yellow sands, and yet so fair, so fresh, one dreams it was but yesterday that the wanton sea abandoned her to kiss the feet and serve her rival, Genoa.

Her story is old—so old, 'tis said that Pelops saw her sunny towers rise beside the sea, and later still old Nestor and his weary band, wandering after the fall of Troy by Arno's classic stream, found here a resting place and here a grave.

In imperial days the port of Pisa was the water front of Rome, and mighty argosies went forth in peaceful trade or to win victories on the sea. Augustus, Hadrian, and Antonious Pius filled her proud walls with temples, theatres, and triumphal arches, all trace of which has long since disappeared. During the crusades Pisa maintained successful rivalry with Genoa and Venice, holding the allegiance of Corsica,

Sardinia, Palermo, and the Belearic Isles, all of which she lost, until at last she lost the sea, then lost herself.

"If many a noble monument is gone,
That said how glorious in her day she was,
There is a sacred place within her walls
Sacred and silent, save when they that die
Come there to rest, and they that live, to pray,
For then are voices heard, crying to God,
Where yet remain, apart from all things else,
Four, such as nowhere on the earth are seen
Assembled, and at even' when the sun
Sinks in the west, and in the east the moon
As slowly rises, her great round displaying
Over a city now so desolate,
Such is the grandeur, such the solitude,
Such their dominion in that solemn hour,
We stand and gaze and wonder where we are
In this world or another."

There are two Pisas, one in which the tides of modern life flow sluggishly through the centuries since the decadence, the other is the marble sepulchre where the Cathedral, the Baptistry, the Leaning Tower, and the Campo-Santo repose silently like beautiful music frozen in its full tide of utterance. To appreciate what it has been we have only to conjure up the picture which Ruskin has painted of its appearance in the days of Nino Pisano:

"Fancy what was the scene which presented itself in his afternoon walk to a designer of the Gothic school of Pisa—Nino Pisano—or any of his men. On each side of a bright river he saw rise a line of brighter palaces, arched and pillared and inlaid with deep red porphyry and with serpentine; along the quays before their gates were riding troops of knights, noble in face and form, dazzling in crest and shield, horse and man one labyrinth of quaint color and gleaming light, the purple and silver and scarlet fringes flowing over the strong limbs and clashing mail like sea waves over rocks at sunset.

"Opening on each side from the river were gardens, courts, and cloisters; long succession of white pillars among wreathes of vine; leaping fountains through beds of pomegranate and orange; and still along the garden paths, and under and through the crimson of the

pomegranate shadows, moving slowly, groups of the fairest women Italy ever saw—fairest because purest and thoughtfulest; trained in all high knowledge, as in all courteous art; in dance, in song, in sweet wit, in lofty learning, in loftier courage, in loftiest love; able alike to cheer, to enchant, or save the souls of men. Above all this scenery of perfect human life rose dome and bell tower, burning with white alabaster and gold; beyond dome and bell tower the slopes of mighty hills, hoary with olive; far in the north, above a purple sea of peaks of Apennine, the clear, sharp, cloven Carrara Mountains sent up their steadfast flames of marble summit into amber sky; the great sea itself scorching with expanse of light, stretching from their feet to the Gorgonian Isles, and over all these, ever present, near or far, seen through the leaves of the vine, or imaged in all its march of clouds in Arno's stream, or set with its depth of blue close against the golden hair and burning cheek of lady and knight—that untroubled and sacred sky, which was to all men in those days of innocent faith, indeed the unquestioned abode of spirits, as the earth was of men; and which opened straight through its gates of clouds and veils of dew, into the awfulness of the eternal world—a heaven in which every cloud that passed was literally the chariot of an angel, and every ray of its evening and morning light streamed from the throne of God."

Such is the picture of Pisa thrown upward from the dead deeps of the past through the brilliant camera of Ruskin's vivid imagination, but such might well have been its character during the period of her brilliant maritime achievements. With reason did the Saracen fear her swift galleys and white-winged ships. Not a port of Sicily, not a harbor on the African coast, but knew the Pisan sea-gulls, and not a city but laid tribute at her feet.

In 1063, Pisa added the brightest leaf to her chaplet, by bursting the chain across the port of Palermo, capturing numerous vessels laden with costly merchandise, and bringing them home in triumph to grace her palaces by shining Arno.

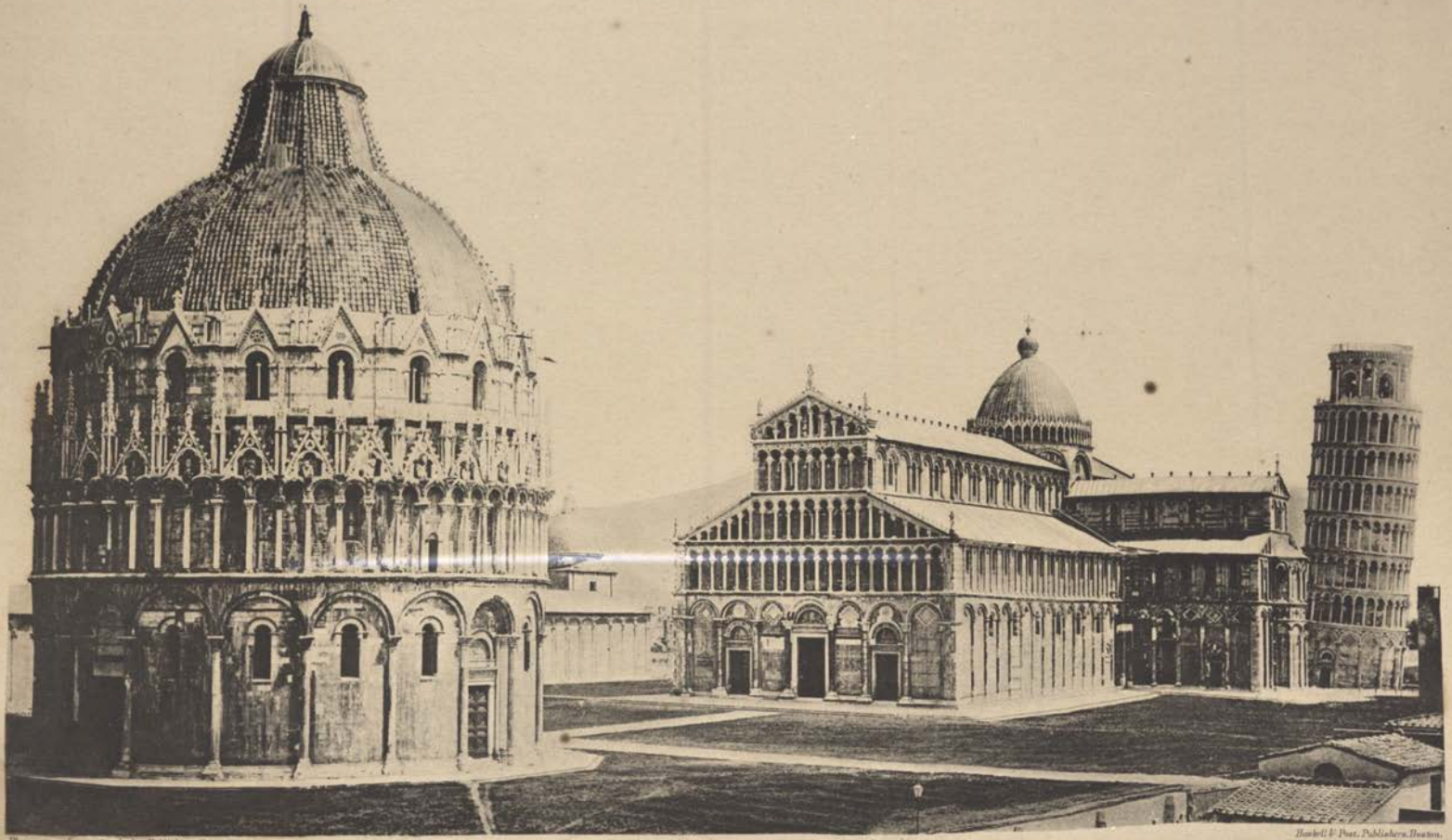
Links of the chain still hang in the Campo-Santo, and the white marble of her Cathedral is the unwasting souvenir of the wealth which

that conquest brought her. By a unanimous decree the citizens of Pisa determined to convert this booty into a Cathedral, which, while surpassing all others in size and beauty, should be at once a thank offering to heaven, and a perpetual monument to their country's honor. As in all great enterprises the hour and the circumstances develop the man, so now an architect steps forth, bearing in his fertile brain a plan so complete, clear, and beautiful, that it seems "like wisdom from the head of Jupiter" to have sprung forth at once, perfect in all its qualities. Under the quick hand of Buschetto the mountains of Carrara yielded up their marble treasures, and the first stone was laid amid solemn rejoicing in the golden harvest-time of 1063. Before the end of a century, or in 1118, the first Norman-Tuscan Cathedral of Italy was consecrated by Pope Gelasius II., and became the model of architecture throughout the Pisan archbishopric.

It is in fact a basilica with nave and double aisles intercepted by a transept with aisles, and surmounted by an elliptical dome, springing from the intersection of the nave and transept.

The pure white of the marble, touched by the hand of time, has given place to a soft, creamy tint, which, set against a deep blue sky, and kissed by an Italian sun, presents one of the tenderest and fairest pictures which the world contains. The lines of the edifice are almost perfect in their graceful proportion, and, never seen out of composition with the clustered group of which they form a part, reveal the most remarkable and beautiful combination of architectural grace and symmetry in the world.

The facade of the Cathedral is no doubt the most interesting portion of the exterior. It is adorned with four series of pillars, one above the other, reaching to the gables, fifty-eight in all. These pillars are of different marbles and wrought by cunning industry in divers forms, their capitals and bases bearing delicate devices resembling frost work on filagree of gold and silver. Each tier supports a gallery resting upon graceful arches. The soft, creamy tones of the marble screen, the black and colored ornamentation, the curiously wrought columns, the quaint capitals; and below the massive bronze doors in jeweled



Photogravure, International Art Publishing Co. Bushell & Post, Publishers, Boston.

Pisa Cathedral, West.

portals, all mellowed into a diversified unity, are unique in the realm of architecture.

The original bronze doors by Bonano Pisano were destroyed by fire in 1596, and they were replaced by Giovanni da Bologona in 1602. The central door presents the history of the Virgin; those on the sides the story of our Lord's life and suffering. The door on the south side is probably by Bonano, its relief representing gospel history.

The interior is three hundred and eleven feet in length, and two hundred and thirty-seven feet in width at the transepts. The harmonious majesty of all its details gives the Cathedral an appearance of much greater magnitude.

The twenty-four pillars of the central aisle were brought from the islands of Giglio and Elba, while those at the sides were evidently collected from ancient buildings, and in most cases their original capitals and bases are retained. It is not improbable that most of the rare columns seen in this Cathedral were the spoils of conquest. Many of the sixty-eight which upbear the ceiling are of undoubted Greek and early Roman origin, leaving little question that the victorious Pisans desecrated other shrines to enrich their own. And what adds to the beauty of these columns is the fact that they support the roof, an effect far superior to that of idle decoration. Their ever changing combinations, as one paces along the aisle, suggest an infinite variety of resource on the part of the builders. Each shaft of oriental granite adds a new note to the full harmony of the majestic pile, while its tone of color deepens the shadows, which, in spite of a hundred brilliant windows, drift through the vaulted spaces.

In no country are the characteristic diversities of architecture so noticeable as in Italy. Each district, and occasionally each town, holds well-defined peculiarities. These reflect the qualities of the people or the conditions of their culture. A style of Romanesque which prevailed throughout Northern and Central Italy during the Lombard ascendancy bears the name of that dynasty. The domes of their remote ancestors could never be forgotten by the Tuscan, while the Latin traditions fettered the Roman builder. Byzantine and Saracen

models were familiar to the southern races, and dominated their best inspirations.

The influence of conquest or of commerce is also readily detected. The intercourse of Venice with Alexandria determined the unique character of Saint Mark's. Palermo bears the impress of both Norman and Arabian sentiment. France is imprinted upon the churches of Naples and Messina, while the eastern and western line of her coast bears out the theory that Mediæval Italy was transfused with oriental thought and feeling.

In the midst of potent influences from without, and surrounded by the ruins of a past civilization; with the morning twilight of the Renaissance already quickening their sturdy aspirations, the Italians re-combined and mingled Styles of great variety. Roman, Byzantine, Saracenic, Lombard, and Teutonic traditions were blended in their architecture, as the presiding genius of each town determined. When the Venetians were patterning their temple by Alexandrian mosques, decking its facade with the bronze horses of Lysippus and paneling it with marbles from the harem floors of Eastern emperors; in Sicily, Norman kings embroidered their churches with arabesques and Greek mosaics; fantastically framed monsters of the deep in Arabian tracery, and blended "Scandinavian runes with Cuphic sentences"; Rome was converting baths, theatres, and tombs into fortresses. The rites of Christianity were celebrated under Agrippa's dome, in Diocletian's baths, and the basilicas. Of all her three hundred churches, it is said that Rome can only show one Gothic building; while farther to the north the German influence was more potent, as seen in the Cathedral at Milan. "Glowing with marbles and mosaics, glittering with ornaments, where the foliage of the Corinthian acanthus hides the symbols of the passion, and where birds and cupids peep from tangled fruits beneath grave brows of saints and martyrs; leaning now to the long, low colonnade of the basilica, now to the high built arch of the purely pointed style; surmounting the meeting point of nave and transept with Etruscan domes, covering the facade with bas-reliefs, the roof with statues; raising the porch pillars on lions and winged griffins; flanking the nave with the bell towers, or planting them apart like

Photogravure, International Art Publishing Co.

Haskell & Post, Publishers, Boston.

Pisa Cathedral, Nave.

flowers in isolation on the open square—these wonderful buildings, the delight and joy of all who love to trace variety in beauty, and to note the impress of a nation's genius upon its art, seem, like Italy herself, to feel the influence and assimilate all nationalities."

Before the age of the Renaissance three styles of architecture contended for the mastery of Italy, the Lombard, the Tuscan-Romanesque, and the Gothic. The two former had not reached perfection before the spirit of the latter, sweeping over the Alps, suspended their development. The church of San-Miniato, near Florence, erected about 1013, and the Cathedral at Pisa about 1063, are evidences that in the darkest period of the Middle Ages the Italians were striving toward an architectural Renaissance, and that the artists of Italy's noontide found themselves provided with churches and palaces which were to be adorned with frescoes and statues.

In the Pisan Cathedral we trace mutations of style and characteristics not before met in our Cathedral studies. We find the same basilica form which characterized the earlier Lombard, but the nave and aisles are no longer under one gable roof; but there is a higher nave and lower side roofs. The supports are no longer clustered pillars of sandstone or marble, but airy shafts, so light as to seem inadequate to support the pile above. The porch, or stone gable above the doors, has joined hands with the cornice or airy colonnade, and spread over the entire front, in tier upon tier of tiny arches supported by shining marble shafts. The facade is no longer the true termination of the edifice, but an elaborate mask, useful only as a field for decoration.

The alternate layers of black and white marble, or the ornamentation by colored stones in the Cathedral at Pisa, has not acquired that oppressive monotony and funereal gloom which characterizes other structures of a little later date. There is a sense of lightness, a great breadth of space, an air of sunshine that we do not remember of feeling in any other church in Italy.

The monuments do not seem to obtrude upon the space, those

which appeared cumbrous having been removed to the Campo-Santo near-by.

The principal objects of interest in the church are the twelve altars, said to have been designed by Michael Angelo, and executed by Stagi. The high altar is a marvelous piece of marble, mosaic, and silver. Six beautiful reliefs adorn this enclosure, while on either side of the archbishop's throne are paintings by Andrea del Sarto.

The pulpit, a picture of which is found in our composition plate, is a restoration of the original which was executed by Giovanni Pisano. Three small statues of the evangelists are introduced in the present pulpit, the only remaining work of the great master to whose genius is due the founding of the Pisan school of art.

On a mighty pillar is a picture of Saint Agnes by Andrea del Sarto, probably the finest specimen of the master's work.

In the right transept is a Madonna by del Vago, while above the chapel of Saint Raniero is a mosaic of the Madonna enthroned, by Gaddo Gaddi. Near by is an ancient statue of Mars doing duty as Saint Ephesus. Passing the entrance to the choir, do not fail to note two bronze angels by Giovanni da Bologona; also the bronze crucifix by the same artist. Two porphyry pillars with beautiful capitals support, one an angel, and one a vase brought back from the first crusade.

The slow swinging of the chandelier suggested to the thoughtful Galileo the idea of a pendulum. Its ton of bronze suspended from the centre of the nave is never still, but swings with the same potent oscillation as when the great scholar derived its secrets of motion.

In the centre of the apse is a mosaic of Christ enthroned between the Virgin and Saint John. It was designed by Cimabue, the first fruits, or rather the forerunner of the Italian Renaissance. He was the master of Giotto, and the founder of a school which filled the world with an undying lustre, and the fadeless glory of its proudest art. The frescoes on the arch of the tribune are the first works of the afterwards renowned Ghirlandajo.

Near the entrance to the sacristy is a Byzantine picture of the

Photogravure. International Art Publishing Co. Haskell F. Post, Publishers, Boston.

Pisa Cathedral, Transept.

Madonna, which was carried in solemn procession when Charles VIII. of France declared Pisa freed from the yoke of Florence. The exquisite little figures of our Saviour and John Baptist on the holy water basin are attributed to Giovanni da Bologona.

Among the men who must be accounted great in art, principally from the position they occupied in relation to its development, must be mentioned Cimabue, whose paintings, contemporaneous with the master-works of Nicolo Pisano, were tremendous efforts to throw off Byzantine influence, and secure such an independence for pictorial art as Pisano had won for plastic art. Cimabue's death occurred early in the fourteenth century, the latest accounts we have of him being in 1302, when he was still engaged upon the mosaic in the apse of the Cathedral at Pisa, which is the only work well authenticated as his by original documents, and certainly his last.

Many of the paintings, although unimportant in themselves, have an interest here as representing the life of Saint Torpè, who was patron saint until the fickle Pisans supplanted him by Saint Raniero. The martyrdom of Saint Torpè occurred May 17, A.D. 70, and an old Pisan chronicle relates "that in a frightful dearth caused by lack of rain, the bed of the Arno being completely dry, the head of the martyred saint was carried in grand procession through the city; and such was the efficacy of his intercession that a sudden flood descending from the mountains not only overflowed the banks of the river, but swept away a part of the pious procession, and with it the head of the saint. The people were in despair; but lo! two angels appeared to the rescue, dived under the waves and brought up the head, which they restored to the hands of the archbishop." This interesting tradition loses nothing by being applied to three renowned saints who have at different times been patrons of the ancient city.

It would seem unjust to the matchless group of buildings of which the Cathedral forms a part not to mention their relation to this central object of the religious life of Pisa.

The campanile, one of the seven wonders of the world, was begun in 1174 by Bonano Pisano and William of Innspruck, and was com-

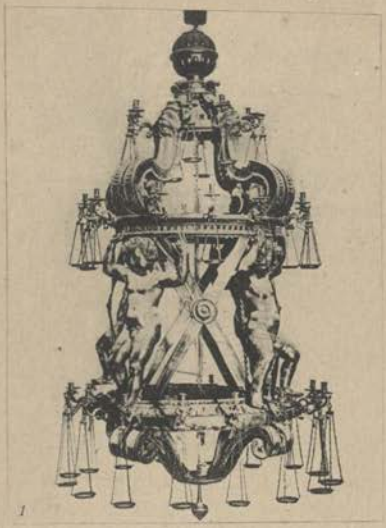
pleted in 1350 by Tomasso Pisano. It rises in eight different stories, surrounded with colonnades and half columns, a piece of marble filigree as beautiful as it is extraordinary. In a height of one hundred and seventy-nine feet the bell tower inclines thirteen feet out of the perpendicular, and to one standing upon the platform fearfully suggests the sensation of flying through the air.

It is often asked whether this inclination was accidental, or an architectural experiment. The most probable solution to some minds is that during the progress of erection the foundations of one side settled, and the builders finding them sufficiently secure, went forward with the work to its completion, holding the shaft to as nearly a verticle position as possible. Others think it a play of fancy by architects, who, conscious of their mastery over the subtleties of building, took extreme liberties and pushed their experiments to the very extremity of nature's laws.

That the latter is the correct explanation we believe, from the fact that leaning towers are frequent throughout Italy, and in close connection with other buildings which preserve their perpendiculars, and whose foundations, upon the same texture of soil, have not changed in six hundred years. It is also noticeable that short towers have a greater degree of inclination than taller and more exposed ones, and that none of them are so far out of perpendicular as to endanger stability, or even to reach the point of danger. There is too great a uniformity in the conditions to be accounted for by an accidental sinking of a part of their foundations.

Near by is the baptistry which was begun in 1152, but not completed for more than two hundred years. Gothic additions of the fourteenth century now embellish what was ever a beautiful structure. Circular in form, and surmounted by a dome, this edifice rises in three stories, the second of which is surrounded by sixty pillars, with a gallery above. A free-will offering by thirty-four thousand families of one gold soldo each, provided funds for the completion of the edifice.

The third story has twenty windows, through which the light streams upon the tender colored marbles of the interior. Some traces



1

2

3

4

5

Photogravure, International Art Publishing Co.

Hacker & Post, Publishers, Boston.

Pisa Cathedral.

1. Bronze Lamp. 2. High Altar. 3. Bas-relief. 4. Pulpit. 5. Nativity.

of Saracenic ornamentation are noticeable on the exterior of the baptistry, the white Carrara marbles being delicately inlaid with blue. The interior contains the masterpiece of Nicolo Pisano, the celebrated pulpit carved in the year 1260.

This work, which has been the despair of the centuries, was the first production of the times which shows no trace of Byzantine influence, and is in fact "a sudden and powerful return to the example of the antique—of Roman reliefs." The composition is crowded. Every inch of space is filled. The figures are short, heads large, features are coarse, and the handling of the drapery is essentially classic.

His work here is as far removed from the earlier Italian style as from the slender proportions, undulating attitudes, or mannered courtliness of the Northern Gothic. There is less vehemence, but cool, measured, self-conscious power.

A marvel of accoustic phenomena is this marble rotunda, where sounds are multiplied by reverberation, so that one voice in chanting a simple air will be multiplied into a choir of unnumbered singers.

On the sides are the reliefs, which for seven centuries have been the objects of uninterrupted admiration. We note the "Annunciation" and "Nativity," a representation of the latter being given in our composition plate; the "Adoration of the Magi"; the "Presentation"; the "Crucifixion"; the "Last Judgment"; while in the corners are the apostles.

In the "Nativity" the Madonna rests on her pillow with a dignity and conscious strength unknown to other artists, while in the "Adoration" she has the air of an empress receiving the tribute of subject princes.

Our composition shows also a bas-relief as an example of the delicate and beautiful ornamentation in which the Cathedral and its famous group of buildings abounds.

Near by, and forming the last of this marvelous group, is the beautiful Campo-Santo—the garden of the dead. The first and the most beautiful Campo-Santo in Italy was spread out according to the dimensions of Noah's ark, and filled with fifty-three ship loads of sacred

earth from Calvary. Giovanni Pisano was engaged upon this work during five years from 1278.

Terrible indeed may appear to the eyes of the nineteenth century the "Triumph of Death," painted by Andrea Orcagna upon the walls of the gallery, but as a specimen of the early strivings of art it is a priceless heir-loom; while an ancient sarcophagus, with the myth of Hippolytus and Phædra sculptured upon its sides, served as the stimulus to the Pisani, and may be said to have created the Pisan school. Several of these exquisite figures Nicolo Pisano copied for his pulpit. The most important links in the history of the earliest Italian sculpture are here preserved.

It will perhaps be proper here to say that of the illustrious men bearing the name of Pisano, from the city which gave them birth, Nicolo Pisano, flourishing about 1240, was the most distinguished. He was the regenerator of sculpture, and founded a school which in other Italian Cathedrals we can trace to its glory and its decline. His son, Giovanni, succeeded to the fame, but not the talent of his father; while a relative, Andrea, pupil of the latter, secured a place inferior only to that of Nicolo, his great predecessor. We shall doubtless meet these names in connection with the Cathedrals of Siena and Orvieto, where their work is more distinctly felt

Photogravure, International Art Publishing Co. Hanhill & Post, Publishers, Boston.

Saint Marks, Venice.

SAINT MARK'S—VENICE.

"There is a glorious city in the sea.
The sea is in the broad, the narrow streets,
Ebbing and flowing; and the salt sea-weed
Clings to the marble of her palaces.
No track of man, no footsteps to and fro
Lead to her gates. The path lies through the sea,
Invisible; and from the land we went
As to a floating city—steering in,
And gliding up her streets as in a dream,
By many a pile in more than Eastern pride,
Of old the residence of merchant-kings.
The fronts of some, tho' time had shattered them,
Still glowing with the richest hues of art,
As though the wealth within them had run o'er."

NATIONS write their histories in three ways. In the book of their deeds, in the book of their words, and in the book of their arts. To read one of these books alone is to remain forever ignorant of that nation's story. Of these three, the most trustworthy is the last.

By sheer good fortune the acts of a nation may be triumphant; the genius of a few of its children may make its words mighty, but to the general gifts, and the common aspirations of its people, is due its greatness and its life in art.

Again, a nation's policy may be compelled, and present no key to its true character, or the Delphic oracle may speak untruth, and the race remain unconscious of its falsehood, but art is instinctive, honest, and open as the day; therefore it is most vital to our knowledge of the nation's life. The history of Venice is mostly written in such manuscript. Once it lay open on the waves of the Adriatic, a golden legend on countless leaves; now fragments of blackened scroll, preserved by love and skill, alone remain to tell us what she was.

We take no note nowadays of the generations of true founders of the Venetian republic who buried themselves with their piles and stakes in the mud of the lagoons, founding it, as every great city is founded, upon human blood and sacrifice. In this case it was a people of fugitives fleeing before Alaric and his fierce tribes in the year 421. Leaving the fertile plains, the frightened inhabitants of the surrounding cities took refuge upon the low-lying islands a little distance from the main-land.

The first band comprised forty thousand Veneti from the Euganean hills. Here, among the purple poppies and yellow rushes, they built their huts. In 452, the Huns, headed by Attila, "the scourge of God," destroyed Aquileia, and from half a score of burning cities the wretched fugitives found protection in the salt sea's encircling arms.

The Patriarch of Aquileia, the reputed successor of Saint Mark, found, with his clergy, a home upon these little islands, which soon presented a sight of strange activity. The muddy lands were made firm, the shifting soil was secured by wooden barriers, and in a salt marsh where there was neither ground to till, stone to cut, iron to forge, nor wood for shelter, not even water to drink, these hardy races founded the port of the Rialto; made their own soil, established a state without a territory, erected a city of palaces, and struck out a form of government which they sustained for fourteen centuries.

The "Queen of the Adriatic," a title proudly borne through days of glory and of desolation, is distinguished not only by the fascination of her arts, the romance of her origin, the strangeness of her position, but by historic memories of her days of power. Venice is a dream that has taken shape and become fossilized, a vision of fairy-land turned into reality by human hands. The order of nature seems suspended. The lagoons are like the heavens, the heavens are like the sea; and fairy temples, floating like ships upon its undulating bosom, are white-winged barks voyaging out to where the sky and water meet. Solids hang suspended over voids, and ponderous palaces stand paradoxically supported on the stone lace-work of mediæval art. Rich and untamed imaginations despoiled the treasuries of eastern

monarchs to canopy their marble temples with mosaic, to lay their pavements with precious stones, and cover their walls with gold and onyx and oriental alabaster. They drove back the sea, and set up their city in its place; "they buried the oaks of Istria and Dalmatia, of Albania and the Julian Alps; they left plains where once had been mountains; sunburnt deserts in the place of grateful forests; for the hills became palaces, and deep in the salt sea the old oaks stand embedded, sustaining the city of Saint Mark."

These sturdy men astonished the world by their sagacity, industry and stability; as also by their commerce and genius-touched marbles. From simple fishermen, living by the fruits of the sea, they expanded their domain of waters from the Adriatic to the Mediterranean, and their industries until all nations were in a manner tributary to them. Twice the arbiters of the world vowed their destruction, but by dint of suppleness, agility, and wily activity, they baffled all combinations and escaped the most appalling calamities.

Enriched by the greatest merchants of the earth, the bravest sailors, the most skillful builders, the largest ship owners, Venice outstripped other nations in the arts of civilization. Before the tenth century there had been built upon this group of islands no less than seventy churches, some of which were miracles of art. She early caught a sense of luxury, learned to appreciate the refinements of life, and took delight in sumptuous houses and brilliant tissues, the splendor of gems, and the shimmer of pearls. Seeking the East for purposes of plunder or of trade, her sturdy sailors brought back from the only hearth whereon the sacred fire still burned, a spark of scintillant light which burst into a flame of art, of industry, of science, and the humanities.

A growing familiarity with the history of Venice increases the marvel that the practical common sense of this handful of human beings made, through the fourteenth and fifteenth centuries, more noise, and filled a greater place in the world than the populations of the earth's grandest empires.

To the modern traveler the distinguishing and crowning wonder

of Venice is the great basilica of Saint Mark's. Ruskin, in his "Stones of Venice," has enshrined it in a monument which will exist long after the beautiful marbles shall have crumbled into dust.

It stands in the great Piazza, or Place of Saint Mark. This is the heart of Venice—the Forum, the Garden, the Grand Hall of the city of the Doges. For centuries it was the general rendezvous for business, as it is now that of pleasure.

Here, more than eleven centuries ago, the blind old Dandolo received the crusader chiefs of France, exchanging the use of the Venetian fleet for their service of arms in establishing Venetian commerce in the famous city of Tyre. Here the fiery Barbarossa bowed his proud neck to the sandal of the aged Pontiff. Here, also, was celebrated the nuptials of Foscari in a tournament and other pageants continuing for ten successive days, attended by an assemblage of thirty thousand people. Here Petrarch assisted at the gorgeous fêtes of the conquest of Candia, and exclaimed, "I know not that the world has the equal of this place."

The magnificent basilica occupies one side of this historic square, and presents a Style of architecture essentially Oriental. The splendor of Byzantium proclaims itself in every stone. This sumptuous monument has been a growth from a modest chapel attached to the palace of the Doge to a structure which became the envy and wonder of the world.

As early as the year 550 a church dedicated to Saint Theodore, the first patron of the Venetian republic, was erected upon this spot. Of this church no description or representation exists, except a fresco above the side portal of the present edifice. It was not until the year 829 that this ancient structure was removed, and the famous basilica enjoyed its first foundation.

"That the Venetians possessed themselves of the body of Saint Mark in the ninth century there appears no sufficient reason to doubt, nor that it was principally in consequence of their having done so that they chose him for their patron saint. There exists, however, a tradition that before the Apostle visited Egypt he founded the church at Aquileia,

and was in some sort the first bishop of the Venetian isles and people." It was certainly to the enthusiasm which the supposed remains of the holy apostle awakened in Venice, that the basilica of Saint Mark's owes its present glory.

The king of Alexandria had rapaciously plundered the church in which the remains of the apostle had been enshrined, using the material for the adornment of his own palace. Two Venetian sea-captains, who were then at Alexandria, begged permission to remove the relics of the saint to a place of safety, a permission to which the priests reluctantly consented. Taking advantage of the Mussulmans' horror of pork, they placed the corpse in a basket covered with swine's flesh, and directed the bearers to raise the cry of "pork" to all who should ask questions, or approach to search their package. In this manner they reached the vessel. Enveloped in sails, the body was suspended to the mainmast, in order to conceal the precious booty from any who might come to the vessel at the last moment. Full of exultation the Venetians quitted the shore, and being fairly in the open sea encountered a violent storm which filled them with terror. In the midst of the gale, Saint Mark appeared to the captain, and warned him how to manage the ship that it should not be wrecked upon hidden rocks; to which miracle they owed their safety.

It was to suitably enshrine the sacred relics that the chapel was enlarged to a basilica, and under its high altar they are supposed to find, even to this day, their resting place.

The earliest church in honor of Saint Mark, who was then accepted as the patron saint of the city, was destroyed by fire in 976. It was rebuilt more sumptuously than before, by Pietro Orseolo.

The main body of the church is of the eleventh century, additions being made by Domenico Contarini, under whose hand it received very nearly its definite and present form. Its enrichment, however, may be considered the special work of Domenico Selvo, by whose authority all captains trading in foreign parts, all travelers and merchants sailing between Venice and Greece or isles of the sea, brought back for the

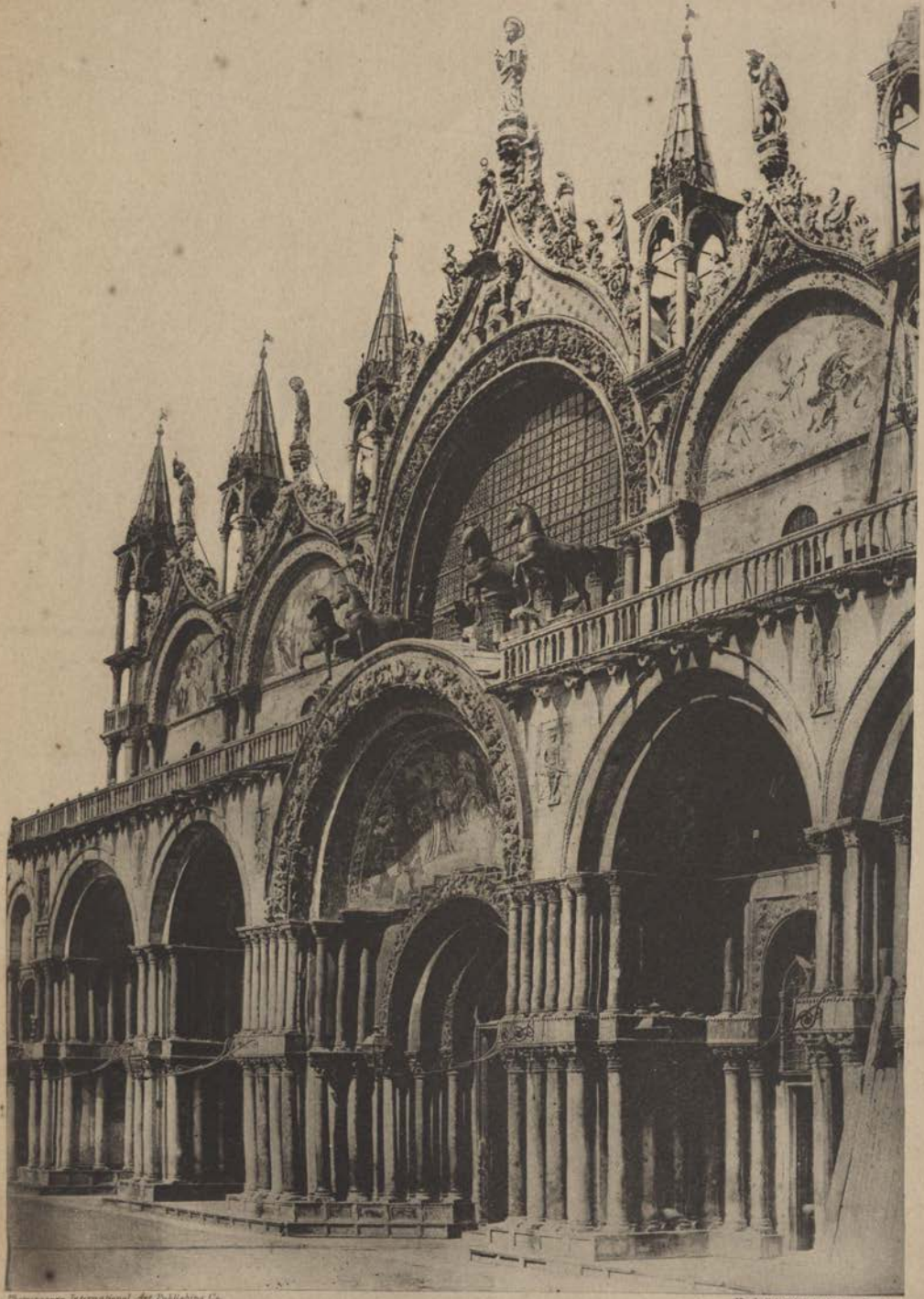
adornment of Saint Mark's the spoils of numberless monuments of antiquity.

The task of ornamenting the church was not completed until the beginning of the twelfth century. And it has been maintained that the work was directed by architects from Constantinople and Greece. Later Venetian writers vehemently maintain the contrary, warmly demanding how, since the Italians had made colored glass from the ninth century, and certain artists had executed mosaics of the most delicate character at Treviso, and in 1008 the church of Torcello had been restored by Italian Architects, and its original character retained, and while eighty churches had been built in Venice before Saint Mark's, how could the Venetians possibly need the assistance of artists from Constantinople to erect or embellish their basilica?

It is, however, undeniable that Byzantine influence is everywhere to be seen in the building. Saint Mark's is an Italian church. But a people cannot escape its own genius, or the consequence of its history or manners. It was only natural that the Venetians should show in their architecture the influence of their Eastern associations, and wherever they went as conquerors, destroying the monuments of a world's art and bringing home the spoil of sacred temples, their architecture should in some degree conform to the character of that which they had desolated, the finest specimens of which entered as elements of their own structures. The architecture of Saint Mark's is at once Oriental and profoundly national.

It requires but a glance at the plates which we present of this matchless facade to convince the observer that Saint Mark's stands unique among the great Cathedrals of the world, alike in its character and situation.

Over the deeply recessed and many-pillared doorways of the principal facade are five magnificent mosaics. On the right is represented the translation of the relics of Saint Mark from Alexandria; next to that, the landing of the relics; the last judgment, the magistrates of Venice honoring the relics, and finally their entombment. Another mosaic represents the facade of the early church, this latter being an ancient work of the early part of the thirteenth century.



Photogravure, International Art Publishing Co.

Haskell & Post, Publishers, Boston.

Saint Marks, Venice. Facade.

Above the principal portal are the famous bronze horses, supposed to have been the work of Lysippus, a Greek of the isle of Chio, and designed originally for a triumphal car; others maintain that they are of Roman workmanship, and have at various times surmounted the triumphal arches of Augustus, Nero, Trajan, and others. Constantine the Great carried them to the city which bears his name, from which the Doge Dandolo brought them to Venice with other spoils of the East.

In 1797, Napoleon sent them across the Alps to Paris, where they were placed upon the triumphal arch in the Place du Carrousel, where they remained until 1815, when Francis I. returned them, and they were replaced above the portal where they now stand. Each horse weighs about two tons, and is of pure copper, which was once covered with gold. Our composition plate presents an interesting and striking picture of these historic steeds. The entire facade, as seen in our plate, is the most richly adorned and highly colored of any Christian temple of the world.

Upon entering, one finds himself in a vestibule which surrounds the church proper, and is full of curiosities and wonderful marbles. A slab of porphyry in the pavement marks the spot where occurred a scene in history often quoted and variously described, a scene at once of haughty pride and mortifying abasement.

"In that temple porch,
The brass is gone, the porphyry remains,
Did Barbarossa fling his mantle off,
And kneeling, on his neck receive the foot
Of the proud pontiff—thus at last consoled
For flight, disguise, and many an anguish shake
On his stone pillow."

Our plate of the vestibule shows the scene of this remarkable occurrence. A small square marble set into the pavement near the lower step is shown as the point where the head of the humbled emperor came to earth.

The dim light and dark tones of the gold and blue of the mosaics almost baffle the photographer's art in this labyrinthian vestibule. It extends nearly around the church, and was intended for the use of

unbaptized persons and converts. The mosaics represent Old Testament history, leaving the novitiate to contemplate the insufficiency of the old covenant to salvation. After his baptism he could enter the church, where, upon looking, he saw over the entrance; Christ enthroned. Upon the fretted walls are printed in the beautiful sign language of art the whole plan of redemption.

The vault of the vestibule contains a series of mosaics illustrating Old Testament history, many of them by the celebrated Francesca and Valerio Zuccato.

Do not leave the vestibule without passing to the left, where is the tomb of Daniel Manin, the president of the republic in 1848, the friend and pioneer of Italian liberty. The remains of the illustrious statesman were brought from Paris in 1868, and re-interred in the great church, the first who had received the holy right of burial here for three centuries. Never will Venice forget the funeral procession of her beloved and idolized hero.

Leading into the church are three doors of metal, inlaid with silver; the one on the right hand having been taken from the mosque of Saint Sophia at Constantinople, near which are some columns built into the wall, which legend informs us once ornamented the temple at Jerusalem.

The interior of the church is more wonderful and impressive than its exterior, and is so graphically described by Ruskin that to attempt a description in his presence would be as fruitless as the effort to "paint the rose."

He says: "There opens before us a vast cave hewn out into the form of a cross, and divided by many pillars into shadowy aisles. Round the domes of its roof the light enters only through narrow apertures like large stars, and here and there a ray or two from some far-away casement wanders into the darkness, and casts a narrow phosphoric stream upon the waves of marble that heave and fall in a thousand colors upon the floor. What else there is of light is from torches or silver lamps burning ceaselessly in the recesses of the chapels; the roof sheathed with gold, and the polished walls covered

Photogravure. International Art Publishing Co.

Haskell & Post, Publishers Boston.

Saint Marks. Venice. Vestibule.

with rich alabaster, give back at every curve and angle some feeble gleaming to the flames; and the glories around the heads of the sculptured saints flash out upon us as we pass them, and sink again into gloom.

"Underfoot and overhead a continual succession of crowded imagery, one picture passing into another as in a dream, forms beautiful and terrible mixed together—dragons, and serpents, and ravening beasts of prey, and graceful birds that in the midst of them drink from running fountains, and feed from vases of crystal; the passions and the pleasures of human life symbolized together, and the mystery of its redemption, for the masses of interwoven lines and changeful pictures lead always at last to the cross, lifted and carved in every place and upon every stone, sometimes with the serpent of eternity wrapped around it, sometimes with doves beneath its arms, and sweet herbage growing forth from its feet; but conspicuous most of all is the great rood that crosses the church before the altar, raised in bright blazonry against the shadow of the apse."

It would be impossible to describe the mosaics which fill the church. The whole interior of the temple is draped with a tapestry of stone, ornamented with paintings in marble. It is a marvelous museum, and every country which the fleets of Venice touched has willingly or unwillingly yielded a contribution. Executed in several centuries, representing every period of art, these brilliant mosaics, quaint sculptures, and fascinating pictures, present the most wonderful combination that the world knows. The professional guide will tell you, "This was from Tyre, and that from Greece, the other from Constantinople," and thus will he point out pillars of porphyry, or jasper; of verd-antique and lapis lazuli, any one of which is priceless in its value.

Over the central door is a mosaic of Christ, Mary, and Saint Mark. This is the oldest in the church. The porphyry basin for holy water on the right is well worth a glance, as it was carved centuries ago, and its history would fill a volume. The two pulpits in front of the choir, both of which are presented in our illustration, are unique in

their style of architecture, and peculiar to the famous basilica in which they stand. One of them is used for preaching, while from the other the Doge made his first public appearance after his election.

Standing upon the magnificent screen which separates the choir from the nave, a picture of which we present, are fourteen marble statues, representing Saint Mark, with the Madonna and the twelve apostles. The choir is decorated by bas-reliefs in bronze, representing incidents in the life of Saint Mark, by Sansovino. The parapet of the stalls contains eight bronze figures, four evangelists and four teachers.

The high altar is one of the richest of the world; but the famous altar-piece, wrought on plates of gold set with brilliants and precious stones, and adorned with pictures in enamel, is only to be seen on special occasions. Under this reposes the body of Saint Mark.

The magnificent cupolas which crown this structure spring from enormous pillars at the point of the nave and transept's intersection.

Surrounding the choir a triforium of enormous proportions opens through heavy arches toward the transept and the choir. Here, upon grand occasions, large choruses are stationed to assist the priests in antiphonal services, while upon the other side magnificent orchestras lead the solemn strains of music which ebb and flow in mighty cadences through the vaulted arches of the solemn interior.

Any description of Saint Mark's which could convey an idea of the glory and richness of the edifice would task our space too heavily. All around are columns of precious marbles, and above them masses of equally precious mosaics, executed in crimson, and scarlet, and blue, upon a ground of gold. Their history would fill volumes.

On every hand are sleeping the mighty dead, those who saw the Venetian state rising to her commercial grandeur, and her palaces and churches becoming the wonder and admiration of the world, all through her glory and decline.

Vitale Faliero sleeps in the atrium, to the right of the great portal, in a Roman sarcophagus of early date. In a similar sarcophagus, on the other side of the portal, lies the wife of this illustrious Doge who

Photogravure, International Art Publishing Co.

Haskell & Post, Publishers, Boston.

Saint Mark's, Venice. Nave and Choir Screen.

ruled the republic at the time of the first crusade, and whose richly laden ships brought wealth and booty to the Venetian states. On the right of the entrance is the Zeno chapel, built in the sixteenth century by cardinal Zeno, containing the grand bronze tomb decreed by the public and executed by Lombardo and Leopardo.

A door to the right leads to the baptistery or chapel of Saint John Baptist. Here is the tomb of Andrea Dandolo, the last Doge who found a resting place in the great basilica, and for whom the poet Petrarch composed the epitaph. It is a low room vaulted with small cupolas, starred with gold, checkered with gloomy figures. In the single ray of light which streams in, the small figure of the Baptist is seen standing while the dying ray falls upon a narrow couch set beside the window, low roofed and curtained, while two angels in the act of drawing back the curtains look down upon a face, the counterfeit presentiment of the greatest of Venetian heroes. Deep furrows cross the forehead of the effigy, while the rest of the features are singularly sad and delicate, the sharpness of death being added to the natural lines of the lips, but a strange, sweet smile and deep serenity rests upon the whole countenance. It is the tomb of the Doge, Andrea Dandolo, a man early great among the great of Venice, who ascended her throne in the thirty-sixth year of his age, and ten years later lay down to rest amidst the growing glories and advancing fortunes of his native city.

Becoming accustomed to the low light and sombre tone, one finds that the floor is a rich mosaic, that the walls are alabaster, worn and shattered and darkly stained with age. Many slabs have fallen down altogether, and time, which frets to dust the princely circumstance, has, with insidious hands, left stains amidst these zones of alabaster which have darkened the translucent mass into fields of golden brown, while upon the vaulting we see thrones, dominions, princedoms, virtues, and powers, together with the apostles, and Christ the center of them all.

Beneath the choir is a low and curious labyrinthine crypt, supported by fifty pillars of Greek marble. For many centuries the crypt was flooded, and not until nearly the middle of the present century has it become dry and tenable.

A very interesting collection of Byzantine work is to be found in the treasury. There is here an episcopal throne, said to have been presented to the patriarch of Grado by the emperor Heraclius. Upon it are the symbols of the Evangelist, surrounded with six wings of seraphs.

The reliquary of the true cross was given in 1120 to Saint Sophia of Constantinople by the wife of the emperor Comnenus.

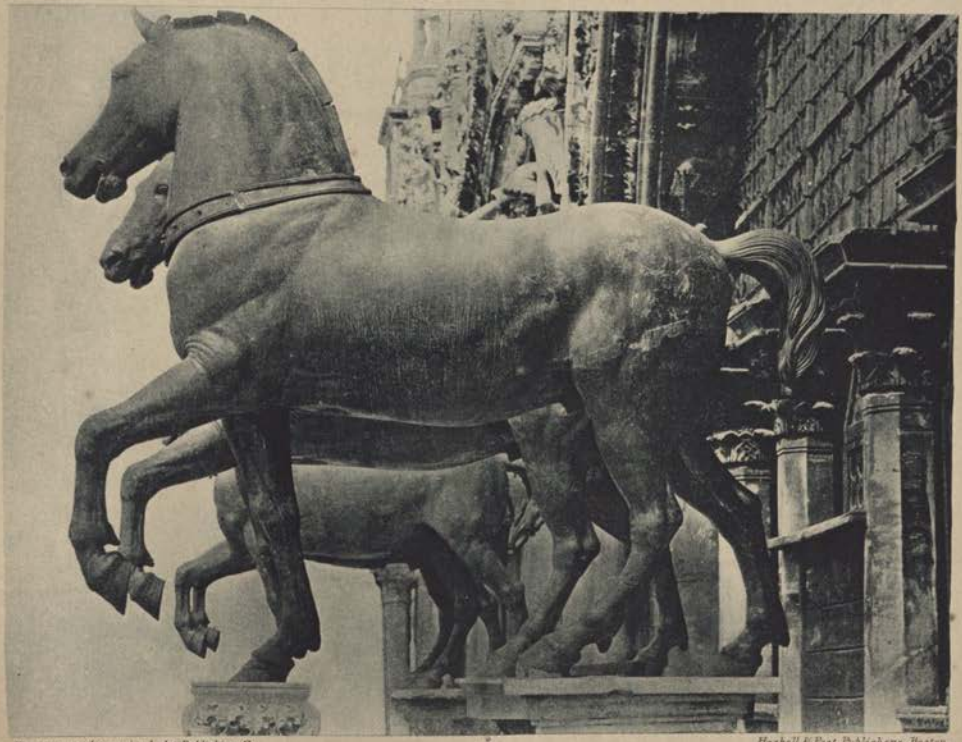
It is the general impression, not the detail, of Saint Mark that makes it so transcendent. The dim effects of shadow, amid which golden gleams here and there illuminate some precious fragment of marble wall or the peacock hues of the undulating and uneven pavement, make those who have any artistic feeling care little for the technical details of architecture and sculpture.

There is a little octagonal chapel, or shrine of the holy cross, on the left of the entrance, which is worthy of careful and almost devout attention; also a Byzantine picture of the Madonna, greatly venerated by the people, which was one of the trophies brought from Constantinople in 1206. It is not seldom that we find the Venetian women kneeling before it in rapt adoration, and often have I heard them insist that the picture was painted by Saint Luke himself. Our plate shows this curious and interesting chapel, before which every Venetian is supposed to kneel at least once in each year.

By the removal of the Patriarchate to Saint Mark's in the year 1807, the ancient basilica was raised to the dignity of a Cathedral church.

1

2



3

Photogravure, International Art Publishing Co. Haskell & Post, Publishers, Boston.

Saint Mark's, Venice.

1. Oriental Pillars. 2. Principal Entrance. 3. Bronze Horses.

Photogravure, International Art Publishing Co. Hanhell & Post, Publishers, Boston.

Florence Cathedral.

West Front, and Bell Tower.

FLORENCE CATHEDRAL.

"Of all the fairest cities of the earth
None is so fair as Florence. 'Tis a gem
Of purest ray; and what a light broke forth
When it emerged from darkness! Search within,
Without, all is enchantment! 'Tis the past
Contending with the present, and in turn
Each has the mastery."

WHERE lies the secret of the spell of Florence—a spell that strengthens and does not fade with time? "It is a strange, sweet, subtle charm that makes those who love her at all love her with a passionate, close-clinging faith in her as the fairest thing that men have ever builded where she lies amidst her lily-whitened meadows. Perhaps it is because her story is so old, and her beauty is so young.

"Behind her lie such abysses of mighty memories. Upon her is shed such radiance of sunlight and of life. The stones are dark with the blood of many generations, but her hair is bright with the blossoms of many flowers; even as the eyes of her people have in them more sadness than lies in tears, whilst their lips have the gayest laughter that ever made music in the weariness of the world.

"But Florence is never old. In her infancy they fed on the manna of freedom, and that fairest food gave her eternal youth. In her early years she worshiped, ignorantly indeed, but truly, the day-star of liberty; and it has been with her always, so that the light shed upon her is as the light of morning.

"The music of the old greatness thrills through all the commonest things of life, like the grilli's chant through the wooden cages on Ascension Day; and, like the song of the grilli, her poetry stays in the

warmth of the common hearth for the ears of the little children, and loses nothing of its melody.

"The beauty of the past in Florence is like the beauty of the great Duomo. About the Duomo there is stir and strife at all times; crowds come and go; men buy and sell; lads laugh and fight; piles of fruit blaze gold and crimson; metal pails clash down on the stones with shrillest clangor; on the steps boys play at dominos, and women give their children food, and merry maskers grin in carnival fooleries; but there in their midst is the Duomo all unharmed and undegraded, a poem and a prayer in one, its marbles shining in the upper air, a thing so majestic in its strength, and yet so human in its tenderness, that nothing can assail, and nothing equal it.

"Everywhere there are flowers; and breaks of songs, and rills of laughter, and wonderful eyes that look as if they, too, like their poet's, had gazed into the heights of heaven and the depths of hell."

The "fairest city in the world" probably owed its foundation to the hill town of Fiesole, and its increase to Roman colonies, composed largely of veteran soldiers from the armies of Sylla, Julius Cæsar, and the Triumviri. During the invasions of the Goths, Florence was foremost in hurling back the barbarian tides, and the heroism of its inhabitants entitled them to the admiration of their despairing countrymen. Ruin, however, overtook the fair city as the red tides swept over the face of Italy and leveled its bravest citadels. Not until Charlemagne changed the fortunes of Europe by his conquering arm and superior state-craft, did "the City of Flowers" rise from poverty and obscurity.

From the period of its re-establishment under this monarch until it became settled in a republican form of government, it enjoyed little intermission from contests, waged between the nobles and the people, and paid a penalty of blood and civil turmoil for the freedom which it scarcely ever enjoyed in peace.

In the wars of Guelph and Ghibelline, as well as in their conflicts with Papal authority and the German emperors, the Florentine citizens ranged themselves under the opposing standards of two principal families. The origin of the ferocious civil feuds is traced to the offended

family pride of the Amadei and Donati, the Buondelmonti and the Uberti; and between their noble palaces there was scarcely a foot of ground which drank not of their fiery blood. The assassin cared not to shroud himself with the veil of night, and the frequent cries uttered in the sudden death struggle loaded the air and startled the echoes of almost every passing hour.

"Fatal was the day
To Florence, when at morn, at the ninth hour,
A noble dame in weeds of widowhood,
Weeds by so many to be worn so soon,
Stood at her door, and, like a sorceress, flung
Her dazzling spell."

A widow of the Donati family had a daughter of exquisite beauty, whose hand she designed to confer on the eldest son of the house of Buondelmonti, who was, however, betrothed to a daughter of the Amadei. Knowing that the young nobleman was to pass her home on a certain morning, the crafty widow stood with her lovely girl in her own doorway, where they might catch his eye. "I am glad, indeed, to hear you are about to marry," said the widow, "although I had reserved this daughter for you," lifting the veil from a face of enchanting loveliness. He stopped, he gazed, and was lost. The same day witnessed their secret nuptials, and the next Easter morning saw the hands of the offended Amadei, who had leagued with the Uberti, stained with the noble blood of the Buondelmonti.

This was the signal for civil discord, in which all the citizens sided with their favorite leaders, and joined in the struggle which for years surged and stormed in the public squares and narrow streets, beating with discordant music the march of blood and death which forms the history of that period. Yet, in the midst of this intense struggle, in every interval of rest, and even through the clash of arms, the din of fighting over the street barricade, there still went on in strange serenity another life in the warlike city.

In every lull of the sanguinary conflict the chipping of the mason's chisel could be heard, fashioning stones into forms of beauty for Christian temple and noble palace. The finer tools of the wood carvers' art, and the noiseless craft of brush and pigment, kept working on

through all the din; the government often changing its form, while in quiet seclusion the artist workers were absolutely unconscious of the clamor and the strife without.

It is a curious problem, the Florentine life; yet in the midst of these conflicts, costly both in gold and human sacrifice, one of the most costly, splendid, and elaborate structures of the world was built and garnished throughout.

The fierce "old cow," the big, hoarse "vacca" of the city bell often lowed out the summons to arms, and while the workmen toiled upon the shining marbles, armed men, fierce and furious, swarmed in the streets below.

Silent and tranquil, in the heart of Florence, Giotto wrought out the plans of his campanile; while Dante, in the wrath of bitter exile, roamed to and fro without the city gates, vainly demanding of Heaven and earth the avenging of his wrongs. In San Martino, Fra Angelico upon his knees painted those heavenly angels from which he took his name. And yet it is not too much to believe that often those painters, builders, and busy craftsmen, soiled with their colors or powdered with the marble dust of the rising Cathedral, caught the spirit of the conflict, and, letting both brush and chisel fall, grasped sword and buckler, and with the same furious earnestness as had characterized their work in the morning, fell upon their fellow-citizens to do deeds of blood in the afternoon, with a like manful might and heroic faith as those whose trade was war, and whose ambition was simple victory.

"How little dreams
The traveler of to-day, who sees thee glass,
Thy sunny charms within the Arno's breast,
How oft they've reddened with thy children's blood."

During the reign of Nero, in the fifty-sixth year of the Christian era, a convert to the faith of the Galilean passed over the Apennines, and told the story of the life, the death, and the resurrection of our Lord to the inhabitants of Florence.

Little of historical character can be gathered of the years that intervene between this early date and the year 315. About this time

a Christian bishop named Felice was recognized as having ecclesiastical dominion over this and adjacent cities. The church, or Cathedral, in which he is supposed to have officiated was that of San Salvadore.

This church was later destroyed by bishop Reparato, who erected in its place a far more extensive and elaborate edifice, dedicating it under the name of Santa Reparata.

This church continued to serve the Florentine bishops until the thirteenth century, when the present massive and gracious church of Santa Maria del Fiore was begun by Arnolfo del Cambio, who received instructions from the Florentines to rear a temple which should excel in magnificence anything the world had yet seen.

It is supposed that the foundations of this structure were laid in the year 1298, but certain it is that Arnolfo died before the work was anything like completed, and for thirty years it remained untouched.

When Cimabue, already old, at the height of his fame, was riding through the pleasant country at a little distance from Florence, his attention was attracted by a shepherd boy, who, while his herd was feeding around him, was intently drawing upon a smooth fragment of slate the figure of one of his sheep as it quietly grazed before him. The great artist, looking with astonishment at the performance of the untutored boy, asked him if he would go with him to learn more fully the art which he was endeavoring to practice. Assenting on the condition of his father's permission, which was readily obtained, Giotto became the inmate of the home, and the pupil of Cimabue.

On the death of Arnolfo, this lad had become the greatest master of sculpture, painting, and architecture in Florence, supposed to be without a superior in the world, and was appointed to complete the Cathedral, and build the campanile to receive the chime of bells. He was no longer young, and before the work had been completed, Giotto followed to the grave his wonderful predecessor.

After the death of the great painter, sculptor, and architect, Brunelleschi undertook the work, and nearly completed it; but generations passed away before the edifice presented the appearance of a finished structure.

It is truly magnificent in its dimensions, being five hundred and one feet in length, three hundred and eighty-eight feet in height, with a transept three hundred and five feet long. The nave and aisles are one hundred and twenty-nine feet wide, while the arched vaulting of the central aisle springs lightly over the pavement at a height of one hundred and fifty-four feet, while the side aisles are ninety-seven feet above the floor.

Surmounting the intersection of nave and transept is the finest cupola that the world has ever seen. From it Michael Angelo designed that of Saint Peter's, at Rome; and the legend goes that when he was told that he had now an opportunity of surpassing the dome of Florence, he replied, "I will make her sister dome larger, yes, but not more beautiful."

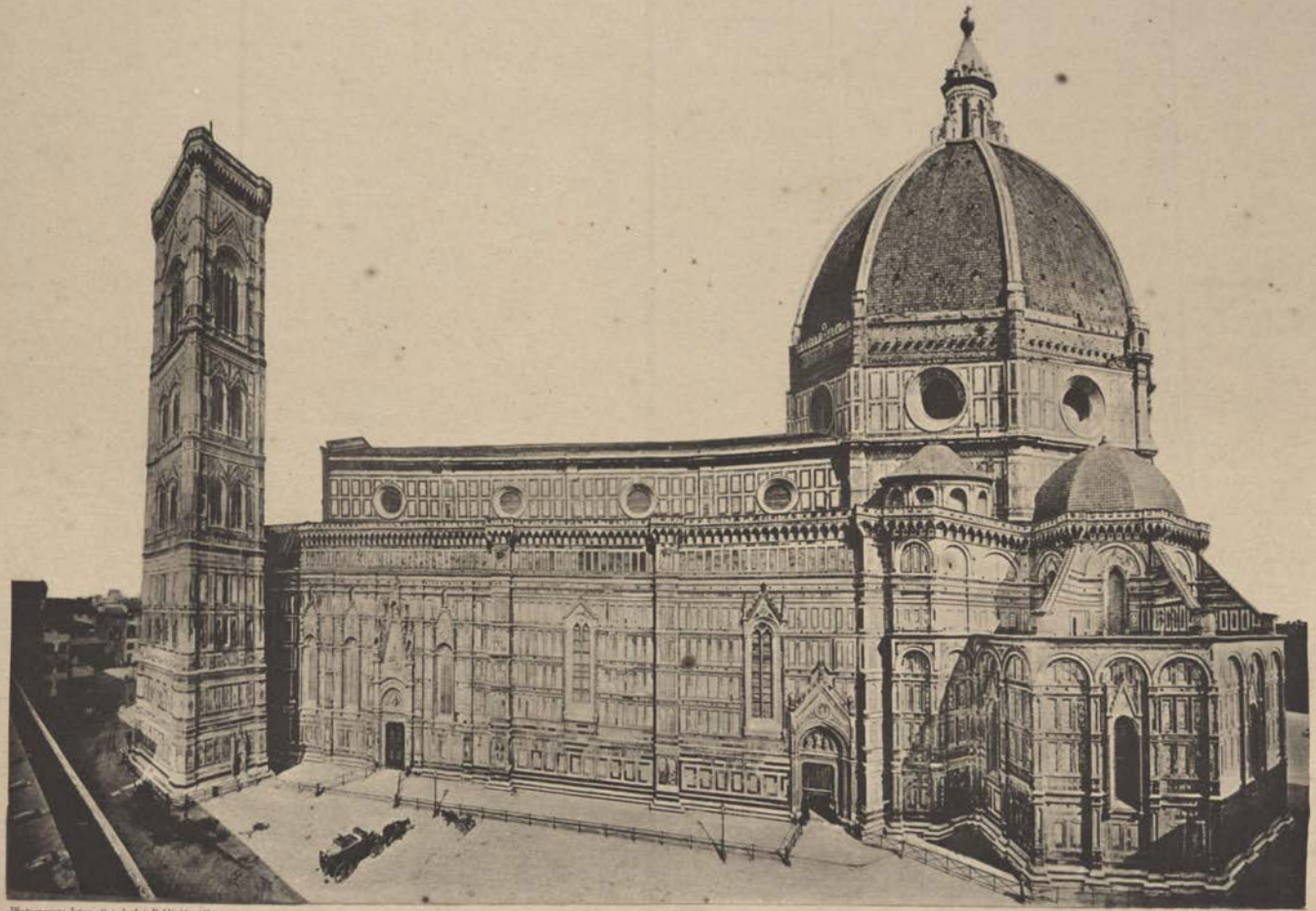
When doctors disagree, figures falsify, and facts mislead, how are we to judge as to prior claims to our admiration of structures like these competing domes? In the hands of one the dome of Saint Peter's includes a vaster diameter and springs upward to a greater height; in the hands of another the dome of Florence makes the same claim upon our credulity. This is stated to be the widest in the world, and is the first ever to be raised upon a lantern projecting above the church proper, and it also claims priority as a double dome, the larger or outer covering being separated from the inner by a considerable space.

The dome sets, as it were, upon three small domes, yet each of these is great apart from the magnificent structure which surmounts them.

Beneath these are three vast niches which form the transepts of the Cathedral and the tribune behind the high altar.

This dome was completed about 1450, the ball and the cross being added by Andrea Verrocchio, in 1469.

The colossal church, viewed as a whole, stands up simply and naturally as a strong man in the morning rises from his bed without the need of staff or crutch. The exterior is encrusted with precious marbles filled with beautiful sculpture, the side portals being especially rich, delicate, and in the finest taste.



Photogravure, International Art Publishing Co.

Haskell & Post, Publishers, Boston.

Florence Cathedral, Giotto's Tower.

A beautiful facade, on which many of the best sculptors of the time were employed, was erected soon after the death of Giotto, but was destroyed in the latter part of the sixteenth century. Another facade has been only recently completed, the stagings having been removed from its impressive front during the latter part of 1886. Like the rest of the church this is wrought in colored marbles, presenting the appearance of a monstrous but magnificent jewel.

Here, as in Pisa, the front is but the mask, the nave being carried to a height much greater than that of the aisles. The principal entrance is in the centre, and consists of heavy bronze gates of modern work, waiting only the lapse of time to convert them into noteworthy and historic monuments.

Fluted columns buttress this magnificent portal, under the arch of which is a magnificent mosaic. Springing above this arch a pyramidal tablature contains a symbolic bas-relief, upon the apex of which sits the Madonna and Christ-child.

In beautiful niches upon the colonnade, of which this figure of the Madonna forms the center, to the right and left stand statues of the twelve apostles; while above, the crowning work of the facade, is a magnificent wheel-window, the architecture surrounding it being only accessory to its setting.

To the right and left of the principal entrance are lesser portals, in the same style as the former, above which are windows, less elaborate, but of exquisite beauty and proportion. In its marbles of various color, in its wealth of fretted stone, it is doubtful if any modern work can compare with this beautiful and imposing facade.

Walk around the Cathedral and at every step there will be seen something to attract attention; the tracery above the windows, the various portals, statues, and bas-reliefs will form objects of study for many days.

Above the porch, facing the Via Ricasoli, is a statue by Donatello, in lunette, a Virgin and child with saints, by Jacopo, of Siena; while to the via dei Servi is a celebrated bas-relief, the master-work of the famous Sienese artist.

The interior of the Cathedral is sure to disappoint. Not until after many visits will one learn to appreciate the magnificent space, the grand yet sombre sentiment which pervades this structure. But let no one enter the church, walk around and pass away, with this impression upon him.

If the church be entered from the dazzling brightness of Italian sunshine, it is some minutes before the eye becomes accustomed to the dull and almost sepulchral tones which surround it. But by and by the soft and tender beauty of the light streaming through the stained windows, and uniting the monuments, and drapery, and many colored marbles in one harmonious effect of light and color, will give one some impression of the imposing grandeur of the edifice.

Stand for a moment in mid nave, on a peculiar slab of green porphyry which marks the grave of a bishop. Look upward to the whitewashed vaulting of the roof toward the western end. There is nothing, indeed, but a whitewashed ceiling; but when the eye becomes accustomed to the form of the arch, carry the eyes backward from what seems a narrow, contracted space, to the vaulting of the compartment above your head. Gaining thus a measure of the spring of the arches, let the eye fall quickly to the floor, and measure the space which the vaulting covers. You can hardly convince yourself that the mean looking roof sweeps over the magnificent space upon which your feet rest.

Turn yourself toward the east, and what seems a narrow niche beyond the dome, as you begin to realize its dimensions, spreads before you like a frozen lake.

With studious ingenuity the design of the interior of this Cathedral more completely hides its extent, throwing away every advantage of its magnitude than any other structure of the world.

Hawthorne says that the dim grandeur of the interior, lighted as it is almost exclusively by painted windows, seems to him worth all the variegated marbles and rich cabinet work of Saint Peter's.

No chapels crowd each other along the side aisles, while far more breadth of freedom in interior than is usual, even in Italian churches,

Hoobell & Post, Publishers, Boston.

Photogravure, International Art Publishing Co.

Florence Cathedral. Nave.

is found here. The nave is separated from the aisles by pillars, heavier and of less graceful design than those found in either Siena or Orvieto.

The light which struggles through the stained glass windows softens the uniform brownish, neutral tint of the walls; while the pavement of marble mosaic work, and the frescoed ceiling of the dome presents almost undecipherable outlines of great beauty and richness.

A twilight region is inclosed within the firmament of the great dome; but one little cares what dimness there may be so long as it is recognized that the art of man has never contrived any other beauty and glory at all to be compared to this.

Naturally it is impossible to present a satisfactory photographic reproduction of such an interior. Difficult under the best conditions, the obstacles are almost insurmountable when the sombre tone of the object is deepened by the loss of light in its struggles through the dense color of the windows.

We present a view of the eastern portion of the nave containing the altar, and regret that we are unable to secure any other view of the interior which can give an idea of its grandeur or its character.

The other plate represents the famous bas-relief of the resurrection, by Luca della Robbia. This is the masterpiece, the crowning work of the great artist.

Among the monuments which the Cathedral presents, the most notable are those of Brunelleschi, the architect of the wonderful cupola; and Giotto, the no less marvelous artist of the Florentine city.

As appropriate to the honor of Brunelleschi would be the inscription upon the grave of Christopher Wren, in Saint Paul's Cathedral, "Reader, if you would seek my monument, look around you."

The true monument of Giotto is not, however, the Cathedral, but the magnificent campanile which stands beside it.

Here sleeps, also, Facino, the friend of Lorenzo the Magnificent, the reviver of the Platonic philosophy.

Sir John Hawkwood, an English captain of Free Companies, who led a soldier's life in Italy for thirty years from 1364, finds sepulchre in the Florentine Cathedral. He was sumptuously buried by the grateful city for which he fought. His body, wrapped in cloth of gold, was removed by Richard II. to his native country. His monument remains as a precious memory to the citizens of the warlike city.

Behind the high altar is an unfinished work by Michael Angelo, supposed to have been the last work of his hands, executed in 1555, when he was in his eighty-first year. A magnificent crucifix crowns the altar.

In our composition plate is to be found a reproduction of the famous shrine and silver altar piece, by Ghiberti, executed in 1440. Above the doors of the sacristy are to be found the "Ascension," and the "Resurrection," the latter of which we present in a full page illustration.

In the north transept is the famous gnomon, invented in 1468, by Toscanelli; a fresco of Dante expounding his Divine Comedy, painted by Domenico at the time when the church was used for lectures on that subject, the inscription being added in 1470.

A few modern monuments are to be found in the Cathedral, and a wooden urn bearing the ashes of Don Pedro, of Toledo, who was poisoned by his son-in-law, Cosmo I.

The frescoes of the cupola were begun by Vasari, and finished by Zucchero.

We cannot visit the Cathedral without recalling those scenes which took place during the preaching of Savonarola, in the great revival of the fifteenth century. In the middle of the night people came to the door of the Cathedral, waiting patiently until it should be opened, in order that they might find places in which to listen to the marvelous sermon of the erratic preacher. George Eliot, in "Romola," has portrayed some of the striking and solemn occasions in that most remarkable history.

Here, in the magnificent church, on the twenty-sixth of April, 1478, when the priest was elevating the host at high mass, Gueliano

Photogravure, International Art Publishing Co.

Haskell & Post, Publishers, Boston.

Florence Cathedral. The Resurrection.

de Medici fell by the murderous blow of Pazzi; while Lorenzo, fleeing to the sacristy, escaped from the conspirators who had entered the church for murder.

Here, again, when the Turks were approaching Constantinople, the Greek emperor bowed before the Pope, pledging himself and all his people to renounce the errors of the Greek church, provided treasure and assistance were given him to resist his foe.

Here, Ferdinand III., emperor of Germany, knighted some scores of the bravest and fiercest of his cut-throat soldiery.

Near by the Cathedral is the baptistery of "my gracious Saint John," as Dante calls it. This little structure was at one time used as a Cathedral church, and is believed to have been originally a temple of Mars. Its exterior was coated with marble by Arnolfo; and its magnificent gates, the pride of the world, were cast in 1401, by Lorenzo Ghiberti. The eastern gates, executed by the same artist in 1447, were said by Michael Angelo to be worthy to become the gates of paradise.

It should be said that during the thirteenth and fourteenth centuries sculpture was considered but an adjunct to architecture. Gothic architects had used it only to make their buildings beautiful. The saints and madonnas which fill the niches are but passionless words feebly expressing an idea. It belonged to the fifteenth century to raise sculpture to its standing as an artistic means of individual expression to give it a life separate and distinct. Ghiberti made it pictorial instead of decorative. Donatello rendered living truth instead of emotionless dogma, and Jacopo della Quercia, of Siena, was the first to put a breathing soul into marble.

For the gates of the baptistery, Brunelleschi, the famous architect, and Ghiberti, Lamberti, Jacopo, Francesco, and Simone entered into competition. Each artist received a piece of metal of a certain size, and in the course of a year he was to bring a finished relief of the "Offering of Isaac," for approval. On the chosen day the commission was given to Ghiberti, much to the chagrin of Brunelleschi, who had flattered himself that the prize was secure to him. In our composition picture we present the competition plates for the pleasure of

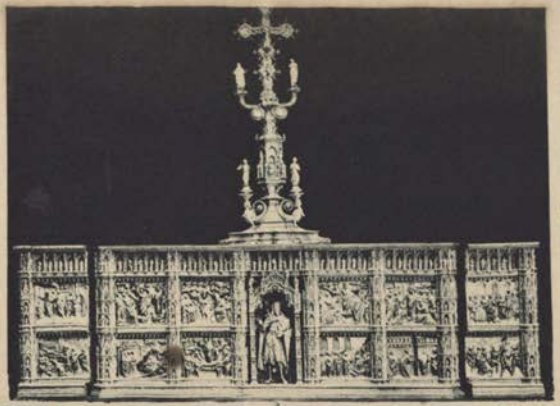
those who are familiar with the perfection of these beautiful gates which have been so often represented in recent publications.

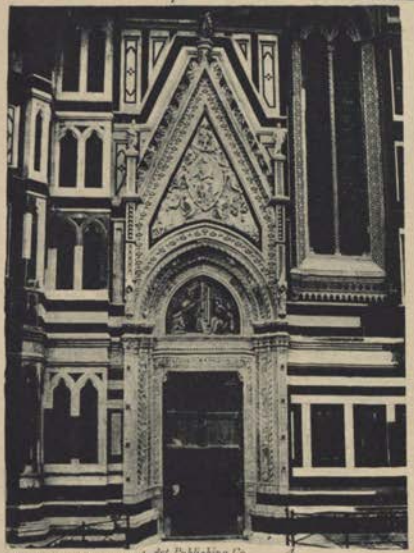
These reliefs are now placed side by side in the museum of the Bargello, and there are few who will not readily endorse the decision of the judges in preferring the graphic picture of Ghiberti.

Near by stands the famous tower of Giotto, combining the characteristics of power and beauty, and appearing so light in its parti-colored marbles as not to press heavily upon the earth on which it rests.

Giotto began his world-renowned campanile in 1334, in obedience to a decree by the Signoria that he erect a tower which in grandeur and richness should surpass all similar towers, ancient or modern. A more brilliant or beautiful structure never was reared. Without basement or buttress, it rises perpendicularly to the height of two hundred and seventy-six feet, pierced by Italian Gothic windows, rich in tracery, and light in construction. So airy as to seem bound together by occasional string stories; so light as to be supported by shaft-like corner pilasters. To its full height there gleams a mosaic of colored marbles, with niches containing a rich collection of sculptures.

This marvelous group of buildings has a character peculiarly its own, a completeness and unity, a freshness and beauty, so new as to be looked upon as angel builded, and as renewing their youth with every succeeding night.



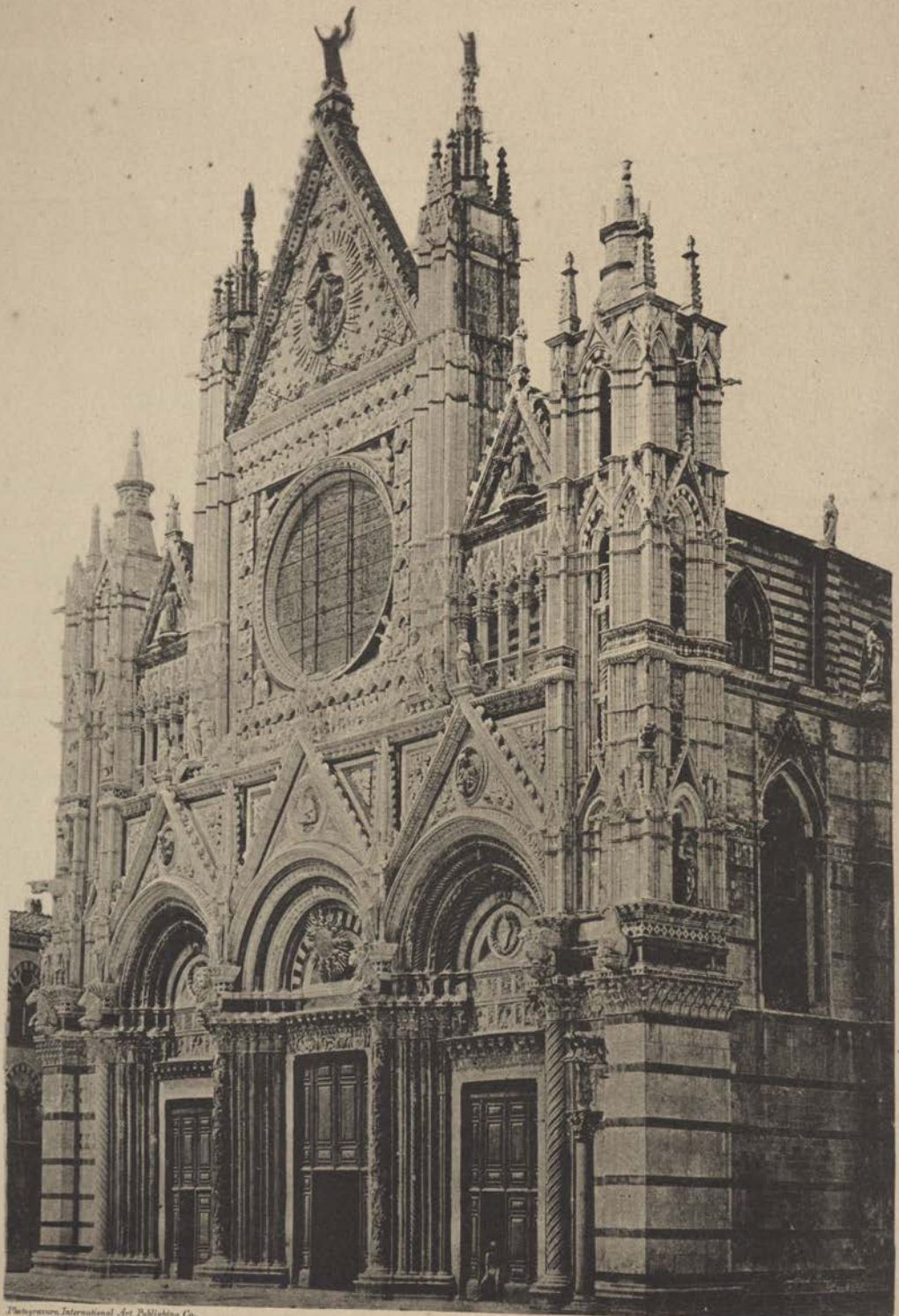


Photogravure, International Art Publishing Co.

Hashell & Post, Publishers, Boston.

Florence Cathedral.

1. Ghiberti's Relief. 2. Silver Altar. 3. Brunellesco's Relief. 4. North Entrance. 5. The Pieta. 6. South Entrance.



Photogravure International Art Publishing Co.

Haskell & Post, Publishers, Boston.

Siena Cathedral, West Front.

SIENA AND ORVIETO.

"Siena, Bride of Solitude, whose eyes
Are lifted o'er the russet hills to scan
Immeasurable tracts of limpid skies,
Arching those silent sullen plains where man
Fades like a weed 'mid moldering marshes wan;
Where cane, and pine, and cypress, poison-proof,
For death and fever spread their stately roof."

AMONG the towns of lower Tuscany none enjoys a wider celebrity than Siena, both for its delightful summer climate and its "strange, eventful history." Nothing can exceed the barren aspect of the country, upon one of whose earthquake-riven hills the city rises grandly into the burning sunshine. It is a typical representative of many Italian towns whose origin is buried in the mists of antiquity, the pages of whose history have been blown out of sight by the winds of conflict or washed away by the torrents of blood which have channeled its water courses.

Siena has been the seat of three civilizations, and still enjoys a vigorous life upon their ancient soil. Its site is no doubt Etruscan, although no evidences of its early habitants remain, so completely has all trace of them been erased from their hill-side home. After them came Senonian Gauls, who, in the time of Augustus, became tributary to Rome, whence the city derives its arms—a female wolf and the twins. Its name is Roman, but to the artists, statesmen, and warriors of the middle ages it owes all its beauty and its greatness.

Its winding and irregular streets crawl along the summit of the hill, around which a heavy battlemented wall zigzags its vagrant but protecting folds. Above it the towers of the Cathedral, palace, and red

brick campanile spring, while cypresses and olive gardens stretch downward to the plains. One searches the city in vain for a Renaissance portico or a Palladian facade to break the monotony of effect. It preserves the character of mediæval individuality as though it knew no other age or had felt the touch of no other time.

In her winding, irregular streets those labyrinths of marble, of stone, of antiquity, with the glow of color which fills their niches and galleries, the men who have gone before will walk with you; not mere gliding shades, clad in the pallor of misty memories, but as in their brave lives, setting their fair brows against the mountain wind, laughing and jesting in their manful mirth, speaking of great gifts to bequeath to the world.

The throngs that pass you are the same in likeness as those which brushed against Dante and Fortini, against Guido and Ugolino, Saint Sodoma and Lippo Memmi. The same sonorous Tuscan dialect rolls from clear throats, and as you go at night-fall along these haunted ways you seem to see the flash of a rapier striking home through cuirass and doublet, whilst on the stones a dead form falls, and from the casement above a woman's voice murmurs its approbation with a cruel laugh.

Among the most remarkable buildings of central Italy is that fragment of an edifice which for centuries has been known as the Cathedral of Siena. We say fragment because as it stands at present it is but the transept of what laid in the mind of its famous architect as the Cathedral church of the mediæval city.

The foundation of the Cathedral was laid in 1089, and the work continued until 1333. It is said that Niccolo Pisano made the design of the facade in 1234, but no proof exists of his having worked at it.

The archives record that one Maitani was master of the works during several years from 1290, but whether his building was according to the plans of Niccolo, or designs of his own, there is nothing to show. However, it is true that in 1310, on being removed to Orvieto, this master workman repeated the same design with very little alteration.

A glance at the two facades which we present in this part of our publication will be sufficient to prove their similarity, and it is because of the close relation of these Cathedrals that we have dared to present them in this connection.

Orvieto may be more varied although not more harmonious in its parts. There is greater richness and grandeur given to it by the enlarged size and the deep setting of the centre door, a rich tracery and a more magnificent window above; but the large gables and pilasters exaggerated into towers are not so pleasing. There is also in general effect and in color a very close similarity.

For a hundred years Orvieto was a school of sculpture; but it can never be known whether the idea of hewing the whole Bible history on the white marble of the pilasters was due to the Sienese artists or to those of Pisa. All the best sculptors of the age wrought their whole heads and hearts into the sweet old scripture stories. It is a favorite theory, we know, to attribute these sculptures to Niccolo and Giovanni Pisano; but unfortunately the former died twelve years before the Cathedral was begun, and but slight records of Giovanni's work remain. There are writings which would indicate that to the Sienese artist is due the chief part of the work.

Probably the first sculptor upon this magnificent facade was an exile named Ramo de Paganello. However, it is supposed that Maitani and his son wrought some of the reliefs. Augustino an Agnolo of Siena worked there, as well as Guido and others; while later, Andrea and Nino Pisano toiled upon these famous stones. All of the artists were probably from the school which Giovanni had established in Siena, and the growth of their art might almost be traced to its zenith in the four sculptured pilasters, where beautiful foliage forms the frame-work for numberless Bible stories.

We have not room to explain these intricate and elaborate designs. We can only call attention to the differences in the mode of working by those earnest artist architects and that of the present day. Upon thin marble panels the modern sculptor works out his inspiration

and with them veneers the face of brick-work, presenting only an extraneous ornament. The sculptors of Siena, for instance, built up their facade of solid marble blocks, dovetailing one into the other with such precision that a perfectly smooth surface was the result, on which they hewed out their conceptions fresh from their earnest minds.

Many designs are carved directly over the joints of the stones, so perfect has been their adjustment. The Sienese school, which Niccolo found a mere fraternity of stone-cutters, he left a band of artists who flourished for some centuries. Augustino and Agnolo were the first bright lights, but in later years it produced Jacopo della Quercia, who is only second to Michael Angelo in power, and superior to all Florentine masters of the fifteenth century in clearness, in sweetness, and in purity. Upon the rolls in the fourteenth century there were ninety-eight names, and not until the sixteenth century did the school begin to decline.

The story of Florentine art, as related to that of Siena, began perhaps with Arnolfo de Gambio, who was a pupil of Niccolo, although nearly his contemporary in age. It is chiefly as an architect that Arnolfo's fame has come down to us; and to him is due the first conception of the great Cathedral of Florence.

Perhaps the most striking part of the Sienese Cathedral is the tall campanile, striped in black and white marble, which is exceedingly beautiful. The effect of the interior is startling, both as to color and to detail. A very solemn effect has been given through the toning down of the white marble, which alternates with black, and becomes brown with age. In architectural character the church is the most purely Gothic of all Italian Cathedrals designed by native architects. Together with Orvieto it shows what the unassisted genius of the Italians could produce when influenced only by mediæval ideas. It is true that the Italians missed the point and failed to perceive the poetry of Gothic architecture. On the other hand, what was sacrificed in architectural character was made good by a fashion peculiarly their own. Surface decoration, whether of fresco, mosaic, bronze work, or

bas-relief, paneling in marble, or wood carving, was never carried to such perfection as by these Italian builders.

The interiors of Siena and Orvieto were radiant and glowing triumphs of inventive genius, the product of a hundred master workmen toiling through successive centuries at their very best; and yet all these countless details, so harmonized by the controlling taste, were brought together by artistic instinct, piece by piece, presenting an effect ravishingly beautiful.

Because of the similarity of the interiors of these two structures, we have hardly deemed it necessary to present a view in perspective of the interior of Orvieto.

Siena is built wholly of marble, and overlaid inside and out with ornaments of exquisite beauty. We find no flying-buttresses or pinnacles, no deep and fretted doorways, which form the charm of French and English architecture; but scrolls and wreaths of foliage, mosaic and fresco, producing agreeable combinations of blending hues and harmoniously connecting forms.

The Cathedral of Siena combines solemnity and splendor to a degree almost unrivaled. The dome is Etruscan and Roman, and only by a sort of violence adapted to the character of pointed architecture. The idea of infinity which the northern builder tried to express by long continuous lines, by complex and interwoven aisles, by a multitude of aspiring pinnacles, was accomplished by the southern artist in vast aerial cupolas, completing, and embracing, and covering the whole, like the heavens.

The beauty of its proportions gives the impression, upon entering the church, of much greater dimensions than those which it really possesses; and yet, as before said, it forms but the transept of the old building, surmounted by a cupola, and attended by a campanile.

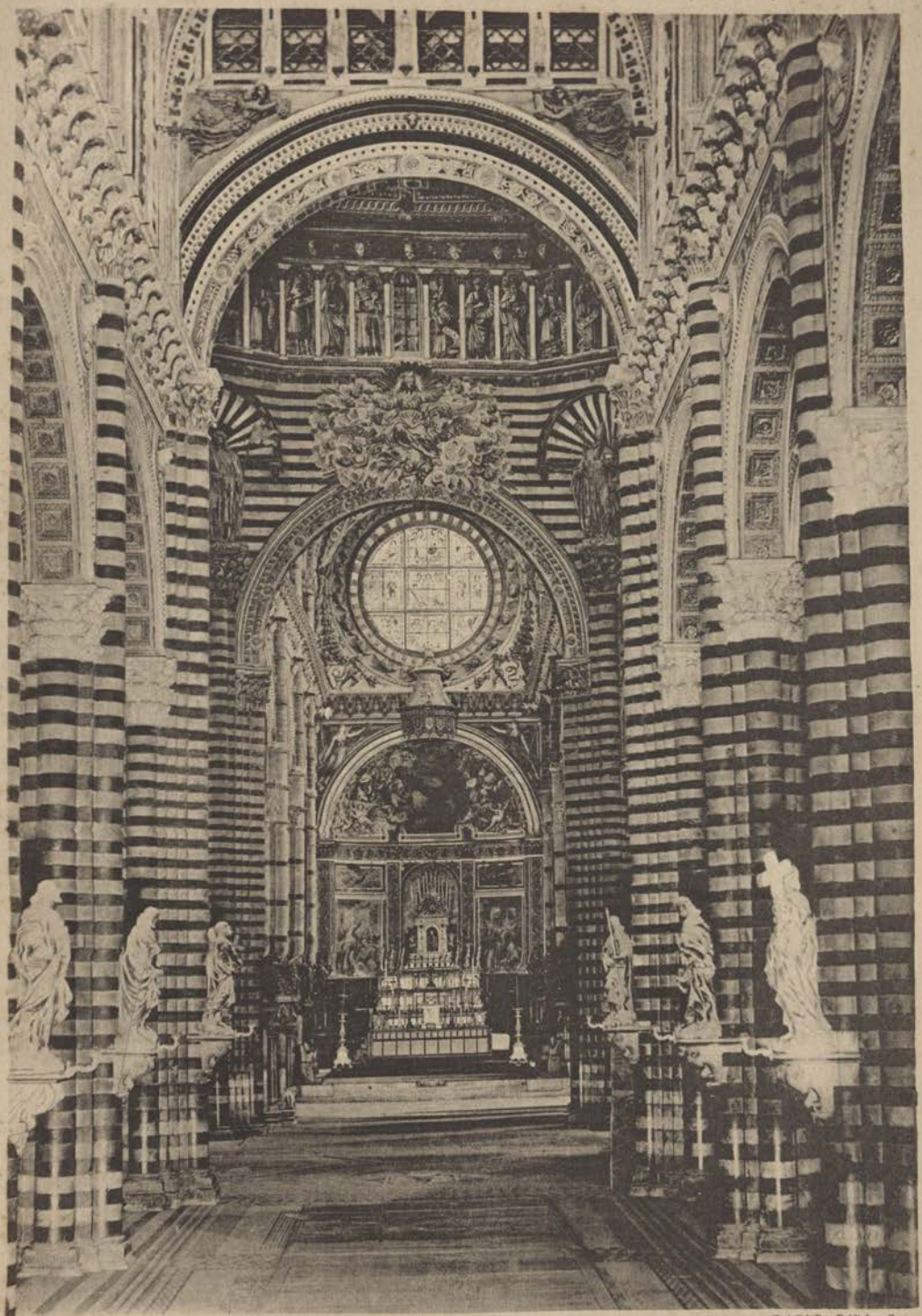
Early in its history the plague swept over Italy, nearly depopulating Siena, and reducing the town to penury for want of men. To this devastation is alone owed the failure to produce what would have surpassed all Gothic churches south of the Alps. But the sun streams

through the broken windows, and the walls are covered with hovels, and stables, and the refuse of the surrounding streets.

A most remarkable feature of the internal decoration is a line of the heads of the popes carried around the church above the lowest arches. Each leans from his separate niche, crowned with the triple tiara, and labeled with the name he bore. Here is the fossilized history of the church in the presence of its living members. The legendary Pope Joan was once represented here with the inscription "Johannes VIII., femina de anglia"; but in the year 1600 the inscription was altered and the face changed.

> "Among the Popedom's hundred heads of stone
> Which blink down on you from the roof's retreat
> In Siena's tiger-striped Cathedral,—Joan
> And Borgia 'mid their fellows you may greet,
> A harlot and a devil."

The long lines of the pillars are broken by the pulpit of Niccolo Pisano, finished in 1268. The pulpit was intended to stand beneath the dome of the immense Cathedral, and made of larger dimensions than that at Pisa, a part of which is exactly repeated from the bas-reliefs of his Pisan pulpit. The columns rest upon the backs of lions, with statuettes placed above their capitals. All the flat spaces are filled with open-work leaves, grotesques, and gilded mosaics. It is entered by an elaborate staircase in the style of the Renaissance. The most peculiar work in the Cathedral is the pavement, inlaid in a kind of tarsia work in marble. The artistic beauty of the designs, the skill displayed in executing the most difficult figures, their simplicity, vigor, and dignity, are not only without rival, but contain especial interest in connection with the twelfth canto of the "Purgatorio." "Did Dante ever tread these stones and meditate upon their sculptured histories?" We may not say but on the plain of Purgatory, with bent eyes, he read upon its storied floor, "morti i morti, ei vivi parean vivi." The strong and simple outline of the pavement corresponds with the few words of the poet.



Photogravure. International Art Publishing Co.

Heskell & Post. Publishers. Boston.

Siena Cathedral. Nave.

Orvieto.

The traveler who pauses at the little station on the line from Florence to Rome, above whose humble portal is written the name which stands at the head of this sketch, can hardly realize that the old and dirty town has a history dating back into the fabled twilight of romance, and is as unique and picturesque as the massive rock upon which it rises, nearly eight hundred feet above the flat and desolate valley.

Even from a distance, the imposing aspect of this rock fills the traveler with surprise; but the huge volcanic structure, imbedded like a fossil in the recent geological formation of the country, stretched out in an irregular and broken line toward the east, does not hint that upon its top is perched a city like an eagle's nest, watching the approach of foes in time of war, but which for many peaceful centuries has slept and dreamed away its lethargic existence.

Strangely furrowed and twisted by the force of fiery convulsions, but definite and solid, an almost perfect cube, with precipitous walls north, south, and east, the great mass bears up its ancient burden. At its foot rolls the Paglia, one of those barren streams which swells in winter with the snows of the Apennines, but which in summer sinks into the porous sands, while the pestilential canebrakes struggle irregularly around the slimy pools which putrefy in their uncleansed beds.

In the national gallery at London is a vague and misty painting, caught at sunrise from the rising ground on the Roman road, a point where Turner stood to sketch the marvelous and dreamy effects of an Italian dawn. The whole space; the plain, the Apennines, the river creeping at the city's base, the sun slanting along the mountain flanks of the mountains, the leaden stream changed to gold, the castled crags of Orvieto touched with a flood of hazy light, all combine to form a picture quite unique in other of the world's highways. In the midst of this glory there are vast gaping gateways, above which, in bold relief, old bastions cast gigantic shadows over a medley of deep cor-

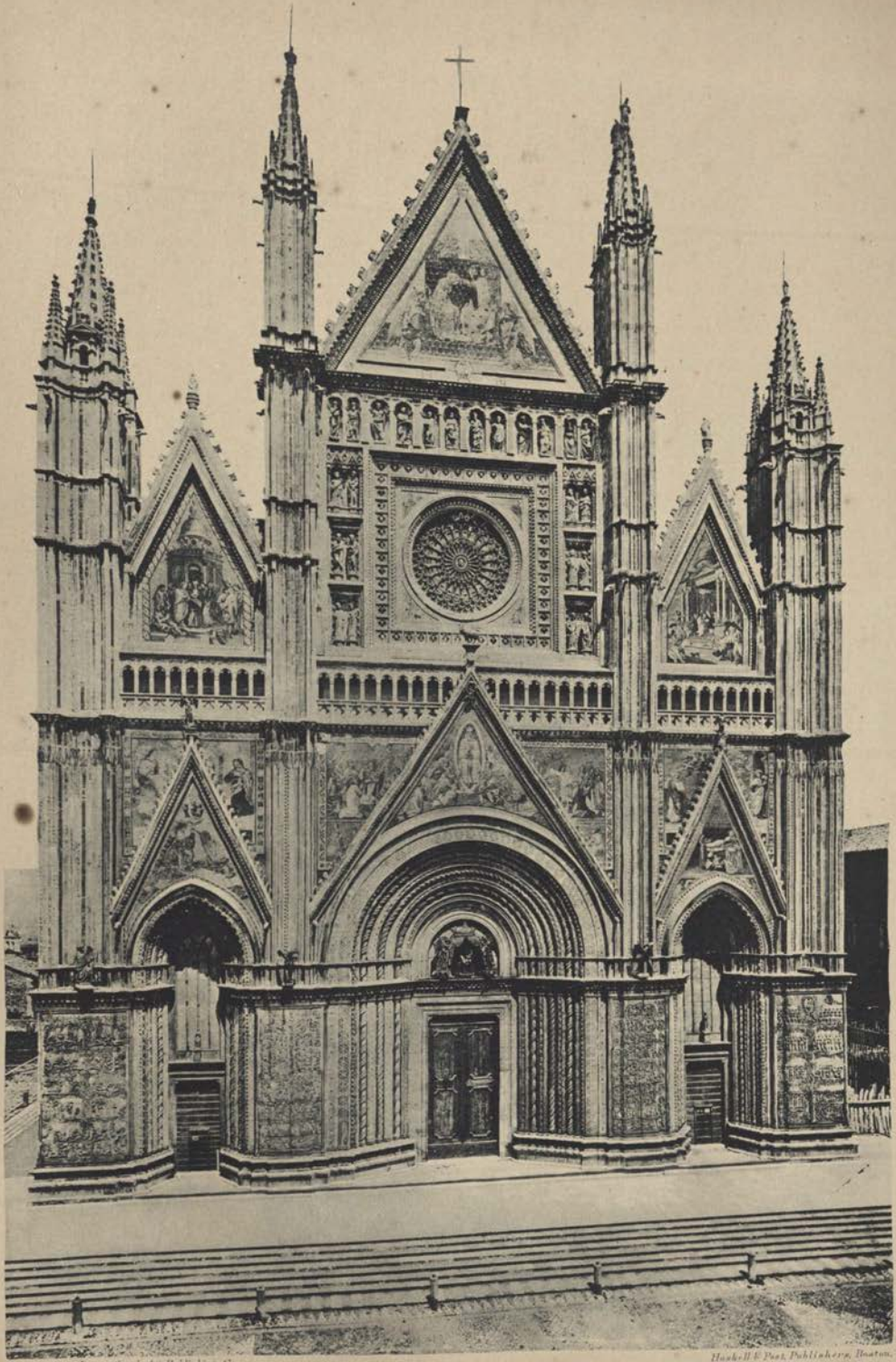
niced houses: towers of churches shoot upward into the sunshine, and amidst them all the marble front of the Cathedral, calm and solemn in its unfamiliar Gothic style, with a facade, the largest and most gorgeous polychromatic structure in existence. It is a landscape never to be forgotten. The towering rock brings irresistibly to mind the Mount of Olivet, the Valley of Jehoshaphat, and the Sacred City. To climb the difficult pathway, following carefully each easy slope or ledge of quarried rock, occupies nearly an hour. Pedestrians may take a foot path and enter Orvieto by that famous road along which, in mediæval times, many a pope, flying from rebellious subjects or foreign enemies, has urged his reluctant mule.

The battlemented castle above appears toppling over the rough edge of the crag, until at last the gateway and portcullis are passed. Amidst the ruins of castellated palaces, decorated with the cross keys and tiara of unnumbered popes, are faint traces of dead gardens left in the arid wilderness. A desolation so complete, the squalor of which makes its ancient splendor seem terrible, reigns supreme in this dirty southern town.

Symonds, in his sketches of Italian cities, remarks that should you cross this ground at mid-day under the blinding sun, when no living thing except, perhaps, some poisonous reptile is about, you would declare that Orvieto had for its sins been stricken by Heaven.

It seems, however, that it is but the natural result; this old age of poverty and self-abandonment is but the end of a strong, and prodigal, and vicious youth. Standing amidst this desolation it seems that if Italy is to live again she must quit her ruined palaces and build fresh dwellings in the midst of fertile plains.

The great Cathedral was begun in 1290, by Lorenzo Maitani, but was not completed until the end of the sixteenth century. Pope Nicholas IV. had the honor of laying the first stone. The inspiration for this great work was what is termed the miracle of Bolsena. The value of this famous miracle consisted in the establishment of the fact of transubstantiation. It appears that a young Bohemian priest,



Photogravure, International Art Publishing Co. Hackett & Post, Publishers, Boston.

Orvieto Cathedral, Front.

who doubted the dogma, was performing the office of the mass, in a church at Bolsena, when, at the moment of consecration, blood issued from five gashes in the wafer, which resembled the five wounds of Christ. This miracle was evident to all the worshipers who at that moment were attendant upon the holy exercise, and distinctly saw blood falling on the linen of the altar: whereupon the young priest no longer doubted, but confessing the miracle, he immediately visited pope Urban IV., to whom he presented the evidence. The pope, who was at the time an exile in Orvieto, came out with all his retinue to meet the convert, and to do honor to the magic-working relics.

This miracle, as is well known to all students of art, has been celebrated by the famous fresco of Raphael, in the stanza of the Vatican. Ecclesiastical history recalls for us the fact that Urban had, in 1264, promulgated a decree that a strict observance of the corpus Christi festival should be celebrated in accordance with his strong desire to re-establish the doctrine of Christ's presence in the elements. It was, therefore, not surprising that in seeking miraculous support for this doctrine, the affair of Bolsena should be considered of so great importance, and of so serious import to the church, as to celebrate it by the erection of one of the most splendid Cathedrals in Italy.

The famous Sienese architect, whose name we have already mentioned, was engaged to design a Gothic church in the same style as the Cathedral of Siena, although upon a smaller scale. These two Cathedrals which we are combining in the present article, although suffering from numerous imperfections, are still the most perfect specimens of pointed Gothic produced by Italian genius.

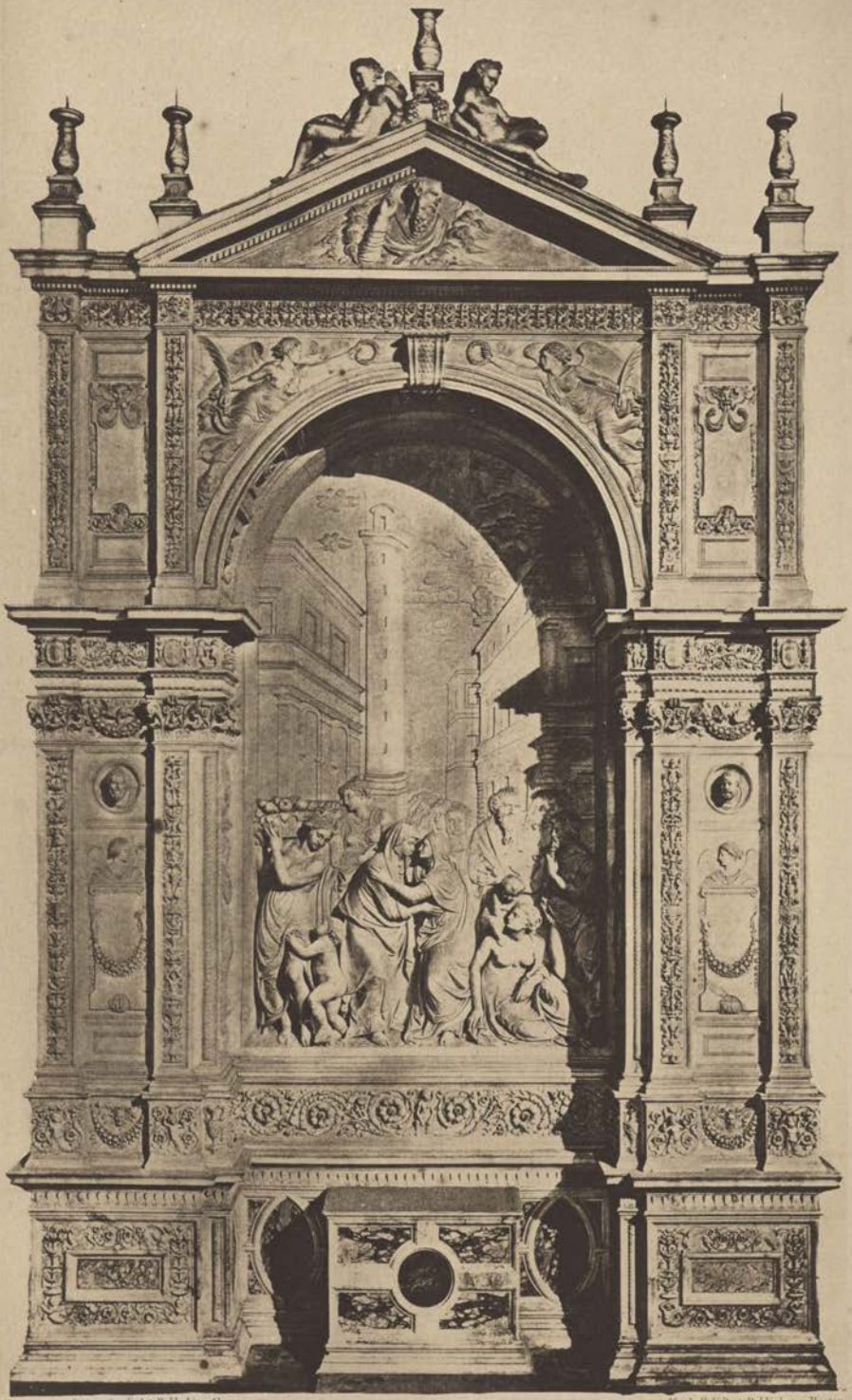
The design of the Cathedral is very simple. It is a parallelogram, with three attached chapels of equal size; one at the east, one at the north, and one at the south. The windows are small and narrow, the columns are round, and the roof displays none of that intricate groining so familiar and beautiful in English churches. Local ornament upon the exterior is elaborated to a hitherto unknown degree. The sides of the Cathedral are austere, uninteresting, unadorned. The narrow windows are slats, cutting horizontal lines in the black and

white checker-work of the sides. But the facade, the frontispiece or screen, is a triumph of decorative art. Three gables rise high above the aisles. The pinnacles, parapets, and turrets are merely arranged as a completion to the design. It is a screen which presents a wilderness of beauties.

The pure white marble has been mellowed by time to a rich, golden hue, in which are set mosaics, shining like gems, or pictures of enamel. Upon every pinnacle is a statue. Each pillar has a different design. Over them are woven wreaths of vine and ivy, while above the capitals crawl acanthus leaves, in which nest singing birds or cupids. The doorways are a labyrinth, in which the utmost elegance of form is enhanced by incrustations of agates, precious stones, and glass work of Alexandria. By reference to our full plates and composition it will appear as though every square inch were a gem in itself.

It is here that the master-work of Giovanni and Andrea Pisano, the son and pupils of Niccolo Pisano, is to be found. As we have said in our account of Pisa, the rise of these three men marks an era in the history of art. From the grotesqueness of Flamboyant, and the wooden monotony of the Byzantine styles, they rescued Italian sculpture. As sculpture has led in the development of art in all ages, so Niccolo Pisano, before Cimabue, before Duccio, even before Dante, unsealed the gates of beauty which for a thousand years had been closed, like gates through which a king or a conqueror has passed.

Whether it was the elder Pisano or his pupils who designed the decorations of Orvieto is of little consequence. Niccolo completed his pulpit at Pisa about 1230, and his death is supposed to have taken place as many as twelve years before the foundation of the Cathedral at Orvieto. At any rate these works are embued with the genius of the great master, and bear the strongest affinity to his designs at Pisa, Siena, and Bologna. They cast over the arts of sculpture and painting in Italy an influence which it would be impossible to estimate. Giotto, Ghiberti, Signorelli, and Raphael studied here and made drawings for their compositions. Their spirit lives in Italian art to-day. Their thought is not classic, it is modern. Though modeled



Photogravure, International Art Publishing Co. Haskell & Post Publishers, Boston.

Orvieto Cathedral, Altar.

on the Greek, it is free from the charge of copying, and embodies beauty in a form hitherto unknown, except to the earlier artists of the Grecian isles.

Here upon this building may be traced the inspiration, the development, the glory, and decadence of an entire school of art. Probably more than one hundred years from the completion of the pulpit of Pisa did the fire of art, generated in the heart of Niccolo Pisano, burn with unquenched brightness in the bosom of his pupils, and those who followed them in the same great school of sculpture.

It would be impossible to detail the marvels which this one facade presents. We can only call the attention of our readers to the marvelous beauty of the plates which we present, both of the Sienese Cathedral and that of Orvieto.

The sculpture of the north could not detach itself from the niche and tabernacle, but was forced to remain the slave of architecture. It is only necessary to contrast the Cathedrals of Siena and Orvieto with those of Rheims and Salisbury in order to perceive the architectural inferiority of the former, as well as the superiority of the latter, for all subordinate artistic purposes. There were long straight lines with low roofs and narrow windows supporting a facade of surprising splendor, which appeared as a mask without strict relation to the structure of the nave and aisles; a detached campanile, round columns instead of clustered piers, a mixture of semicircular and pointed arches, presenting an exterior of what might be termed a conglomerate character. But the material is so magnificent. The hand, obedient to the dictates of the artistic mind, made itself felt on every square foot of the building. White and black marbles mingle in alternate courses. Cornices are laid with grave or animated portraits of the popes. Sculpture shines out upon altars, pulpits, fonts and holy water vases, panels of inlaid wood and pictured pavement, gilding, and color, and precious work of agate and lapis lazuli—all masterpieces of men most famous, in a famous time. These delight the eye in all directions.

The bas-reliefs are carved on four marble tablets beside the porches of the church, corresponding in shape and size with each

doorway. Upon them may be found the course of Biblical history, beginning with the creation of the world, and ending with the last judgment.

The grotesque elements which the earlier artists employed are lost in the later and greater ones. The supernatural is humanized, the symbolic becomes natural, and types are substituted for local and individual representations.

The interior is of black basalt and grayish yellow limestone. It is in form a Latin cross, two hundred and ninety-five feet long, one hundred and nine feet broad, and one hundred and twenty-two feet high. The upper parts of the pointed windows are filled with stained glass. Six arches, supported by columns sixty-six feet in height, separate the aisles from the nave. Above them a gallery adorned with rich carving encircles the church. The frame-work of the roof is visible, and was formerly richly ornamented. The architecture being so similar to that of Siena we omit a view of the interior, presenting instead the altar.

As one enters at the principal door, he finds on the right a Saint Sebastian, by Scalza, an artist whom Orvieto claims with pride as one of her own sons. Immediately to the left is a fresco of the Madonna and Saint Catharine, by Fabriano.

In the choir are frescoes from the life of the Virgin. A marvelous specimen of inlaid wood-work is to be found in the choir, by artists of Siena. The work dates from the fourteenth century. The altars on either side support reliefs in marble of great beauty. A very exquisite painting entitled the "Visitation of Mary" is also shown here, which was executed by Moschino when but fifteen years of age.

Photogravure. International Art Publishing Co. Haskell & Post, Publishers, Boston.

Siena and Orvieto.

1. Tomb of Cardinal Petrone, Siena. 2. High Altar, Siena. 3. Side Portal, Orvieto. 4. Main Portal, 5. 6. 7. Details of Sculpture.

Pistoia Cathedral. West Front and Campanile.

PRATO AND NAPLES.

PRATO is a charming old thirteenth century town situated on the banks of a little torrent called Bisenzio. As in the case of Siena, the years pass over it with a long lament; they have forgotten its former life and activity, the stirring ambitions of its ancient inhabitants, its deeds of blood and valor in the past. It was once the property of the city of Florence, whose fortunes it shared throughout the whole of the middle ages.

Far too little are these quaint and interesting places known and visited. They abound in picturesque bits of rustic character and manners, so little of which ever comes to the surface of our life or to the observation of the ordinary tourist. One may find along the ways old women tending pigs or sheep, and as they follow the vagrant steps of their charge they keep spinning yarn with that elsewhere forgotten contrivance, the distaff. So wrinkled and stern looking are they that one might easily take them for the parcæ spinning the threads of human destiny. In wonderful contrast with their grandparents are the children which play about their feet, leading along shaggy-bearded goats, tied by the horns, and letting them browse off the branches and shrubs. Italy adds ever the petty industry of age and childhood to the sum of human toil. To foreign eyes it is a strange spectacle to see sturdy sunburned creatures, manlike except for their petticoats, toiling side by side with the male laborer in the rudest work of the fields. These sturdy women, with their high-crowned, broad-brimmed Tuscan hats, have a witch-like ugliness of appearance, yet a sturdiness of limb, a free, swinging gait, and a suppleness of figure which the more conventionalized woman of society might well envy them. One catches

here and there a sight of a beautiful face with midnight eyes, above which towers a huge bundle of green twigs and shrubs or grass intermixed with scarlet poppies and blue flowers, the burden oftentimes of greater size than the bearer's figure, seeming a self-moving mass of fragrance, bloom, and verdure. A preraphaelite artist might find an admirable subject in one of these Tuscan girls, with well developed limbs, free, erect, and graceful carriage; while the miscellaneous herbage and tangled twigs and blossoms of the bundle crowning her head would give the painter boundless scope for the delineation which he loved. However mixed with what is rude and earthborn, there is in all these ancient ways a remote and dreamlike Arcadian charm which is scarcely to be found in the daily toils of other lands. What elsewhere would seem a burden and a sadness here is a thing of beauty and of joy. Everywhere there are vines clambering over fig trees, or sturdy trunks wreathing themselves in huge and rich festoons from tree to tree, bearing clusters of ripening grapes in the intervals between. Nothing can be more picturesque than an old grape vine, with almost a trunk of its own, clinging fast to its supporting tree.

But if you enter the town the scene is no less characteristic. There may be peculiarities of modern times, but you see evidence of the ebb and flow of centuries of human tides, and the great memories of the past are always curling and eddying around and breaking against the expressions of modern life. There will be a gate and a surrounding wall so ancient and massive that the tooth of time has not yet crumbled it away, and above the empty arch where there is no longer a gate to shut, there will be a dove-cote and cooing doves, the only warders of safety. In what was once a citadel, pumpkins will lie ripening in the open chambers, and the silver color of the olive leaf will soften the darker tones of the old walls against which it has grown up to maturity and beauty. Houses will be found upon the ramparts or burrowed out of ponderous fortifications. Rustic habitations are cut into the ruined turrets and martial towers, and from windows which once looked out upon approaching foes hang ears of ripened corn. Along the line of ancient wall small windows are pierced,

and one finds a row of dwellings with a continuous front built in the same style of needless strength, being remnants of old battlements into which homely chambers have been cut and over which earthen-tiled housetops have been sprung. Human parents and broods of children nestle in what were once guard rooms and prison chambers, and where once was pain and terror now happy human lives are spent. Narrow streets paved from side to side with flag-stones in the old Roman fashion greet you if you enter the precincts of the city. The grim ugliness of the houses cannot be excelled, gray, dilapidated, covered with plaster in patches, and contiguous from one end of the town to the other. Nature has nothing to do with these silent ways. Many of the streets are bordered with magnified hovels, piled story upon story, reeking with the squalor that successive ages have left behind them.

In 1512 the town was taken by storm at the hands of Spaniards under Cardona. The Cathedral with its adjuncts is the principal point of attraction. It was begun in the twelfth century, and completed by Giovianni Pisano in the fourteenth century. It is of Tuscan Gothic style, holding strong relations architecturally to the Cathedrals of Siena and Orvieto. The facade was built in 1450, the gallery of which was adorned with sculptures by Donatello. It is impossible to tell when the foundations of the structure were laid, as they mark the spot of an old Roman basilica, whose walls were incorporated in the present building. Giovianni added its cruciform shape, at which time was adopted its architectural characteristics. Externally it is inlaid with black and green serpentine, alternating with white marble. The campanile was built in 1340 by Niccolo Di Ceco.

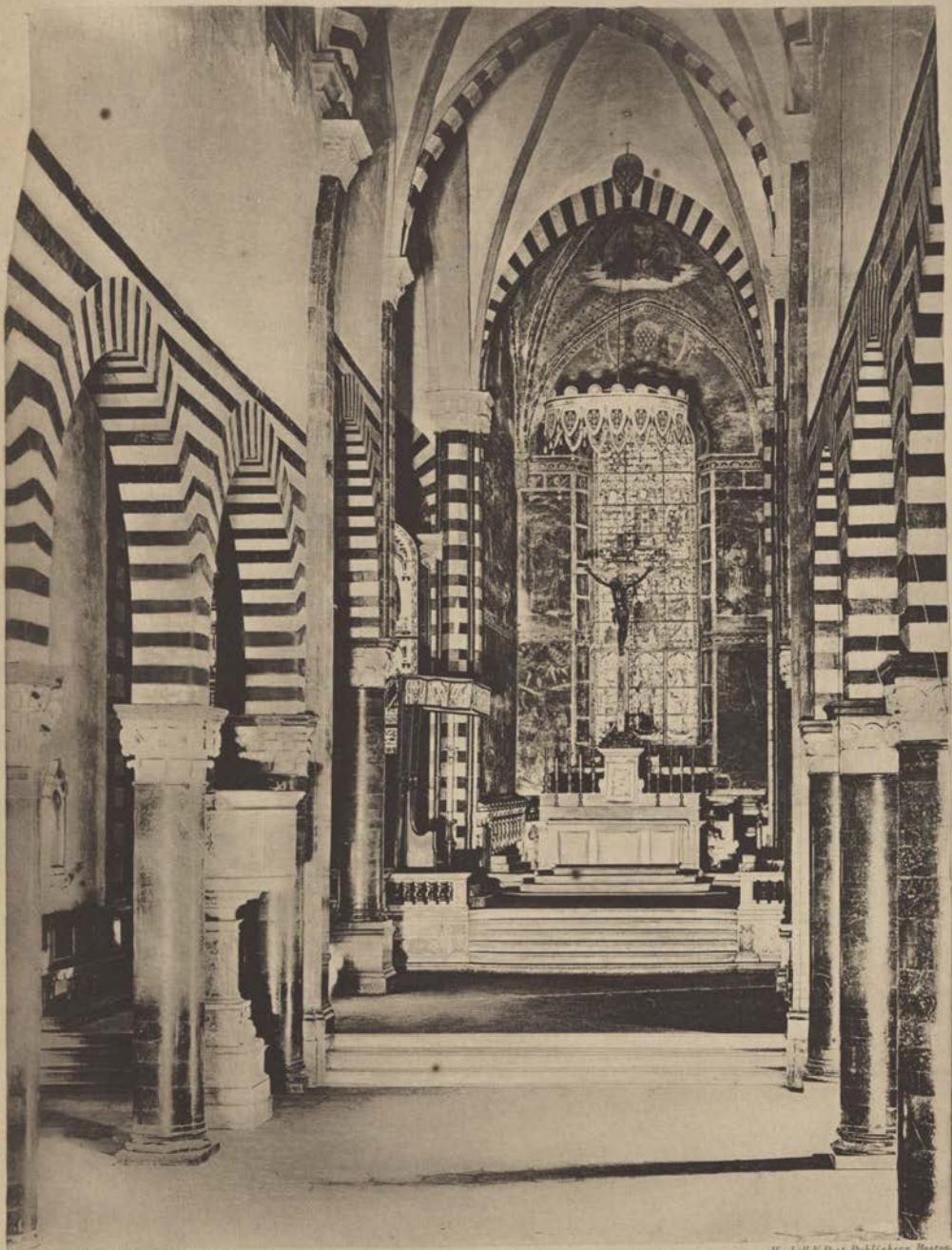
At one corner of the west front projects the famous pulpit Donatello erected in 1434, from which the sacred girdle, the girdle which was brought from Palestine in 1141, is exhibited. From this pulpit the famous Savonarola often preached his powerful discourses before a crowd of wondering and astonished Tuscans. This pulpit is said to constitute the peculiar architectural feature of this Cathedral, a very beautiful representation of which we have given in our composition plate.

The pulpit has seven panels, upon which are beautiful sculptures of dancing children.

Perkins, in his "Tuscan Sculptures," says: "The troop of merry children sculptured upon it who, entwined like vine-tendrils, go dancing and singing on their way, are varied with admirable effect by the deep and angular edge cuttings of those in the foreground, which mark clear shadows upon the flatter relief of the figures behind them, and render their outlines distinct even at a considerable distance." To protect them from injury their surfaces are kept broad and flat throughout, so that those parts of the figures which are in the highest relief do not protrude beyond the cornice or the pilasters which divide the pulpit.

Above the principal entrance between Saint Stephen and Saint Lawrence, the patron saints of the church, is a figure of the Virgin by Andrea Della Robbia, the nephew of the scholar of Lucca. On the left as you enter is the famous chapel of the Sacred Girdle, built to preserve the legendary gift of the Virgin, after an attempt had been made to steal it in order to sell it to the Florentines. The thief, who was quickly discovered, was put to a cruel death. With its rich coloring, its black marble pillars, the beautiful screen and swinging lamps, the groups of people ever kneeling around it, this chapel is a unique subject for the artist.

Above the altar is a little statue of the Madonna by Giovanni Pisano. The walls are covered with frescoes which tell the story of the sacred Virgin's belt. The wall on the left is a history of the Virgin and the nativity. On the end wall is the Assumption of the Virgin, who loosens her girdle as she ascends, and Saint Thomas receives it. The right wall presents Saint Thomas going as a missionary to the east; he entrusts the girdle to a disciple. A thousand years pass, and the girdle is bestowed as a dowery upon the daughter of a Greek priest at Jerusalem, upon her marriage with Dagomari of Prato, who had joined the crusade of 1096. Dagomari and his bride have a prosperous voyage to Pisa, the casket containing the girdle being placed at



Photogravure, International Art Publishing Co. Haskell & Post, Publishers, Boston.

Prato Cathedral, Nave and High Altar.

the foot of the mast of their vessel. Being desirous to find a guard for the girdle on his arrival home, Dagomari places it under his bed, and while he sleeps the angels lift him carefully to the floor to reprove such irreverence.

Finally the girdle is bequeathed to Bishop Uberto.

One has beautifully said that the picture appears to reflect a portion of the poetry it contains. This love beyond the sea, blended with the chivalrous adventures of a crusade; this precious relic given in dowery to a poor girl; the devotion of the young couple to this revered pledge of their happiness; their clandestine departure and their prosperous voyage, accompanied by dolphins, who form their escort on the surface of the water; their arrival at Prato; the repeated miracles which draw at length from the lips of the dying man a public declaration, in consequence of which the holy girdle was deposited in the Cathedral; all this mixture of romantic passion and naive piety efface the technical imperfections of the work. We must not forget, however, that the rival of this girdle at Tortosa in Spain was brought down from heaven in 1178.

Over the entrance to the chapel of the girdle, the story of its gift is again told in a picture by Ghirlandajo. A very curious and interesting circular pulpit stands beyond the fourth pillar in the nave of the church. Above the door of the sacristy is a monument to Carlo De Medici. Among the most important frescoes in the choir are the works of Lippi, begun in 1456. He attempted to illustrate the lives of Saint John Baptist and Saint Stephen, the first as the protector of Florence, the second as tutelary saint of the church and patron of Prato. Each series is grand, harmonious, and full of imagination; the latter is probably the finest.

"The moment represented in the picture of the birth of Saint Stephen is that when a phantom, with large black wings and feet like claws, has removed the child from its bed, and holding it in its left hand, substitutes with the right another infant. A suspicious motion of the figure suggests a fraudulent exchange. A nurse sleeps with

her head on the end of the cradle, and a boy who sees the wonder is too much afraid to cry."

The next fresco shows the spectator the recovery of the child abandoned by the demon, but saved by a deer. In the next lower course Saint Stephen goes through the rite of ordination; he kneels and embraces the hand of the bishop. A fine figure in front to the left holds the crosier before the group of spectators. More to the right, Saint Stephen is embraced by the owner of a house who seems about to lead him into an apartment where a madman lies bound and surrounded by devils. Finally, to the right Saint Stephen disputes in the synagogue.

In the third course the death of Saint Stephen is represented; the saint lies in state in the center of a church, bewailed by two females who sit in grief at his head and feet. On the left the clergy perform the funeral service. On the right is a standing group of prelates and churchmen, prominent among whom is Carlo De Medici, superintendent of the Prato Cathedral after the death of Geminiano in 1460. These groups stand on a platform at the side of which to the left are the words "Frater Filippus."

In the corner to the right of this fresco the episode of the stoning of Stephen is introduced.

NAPLES.

The most beautifully situated city of the Old World, having no rival, and, with the exception of Constantinople, no aspirant to rivalship, is Naples. Nature has lavished all her beauties upon its situation, which has inspired the enthusiastic expression, "See Naples and die." Upon an amphitheater of hills rising from the shore of the sea to the top of the surrounding mountains, forming a panorama whose extent and beauty never tires the eye, the historic city rises. In solitary and awful grandeur Vesuvius springs upward in the east, with a number of villages nestled amidst its foliage, and at its feet along the sea-board the beautiful towns of Portici, Resina, Torre Del Greco, and Torre Anunziata, while beyond, the promontory of Sorrento terminates the ravishing panorama in the cape of Campanella. In the center of the gulf, whose blue waters seem to reach the feet of the mountains, breaking the horizon line, is the picturesque island of Capri, and on the west the delightful hill of Posilipo, ending with the small island of Nisida. Beyond these lie the classic grounds of Virgil, the gulf of Baiæ, the cape of Misenum, and the lakes of Avernus and Lucrenus. The finest panorama of the world is to be seen from the balcony of the convent of Saint Martin, near the castle of Saint Elmo. The beauty of the sky, the gentle climate, the smiling face of nature, and the out-door life of a strange and picturesque population convert Naples into a place of never-ending interest and amusement.

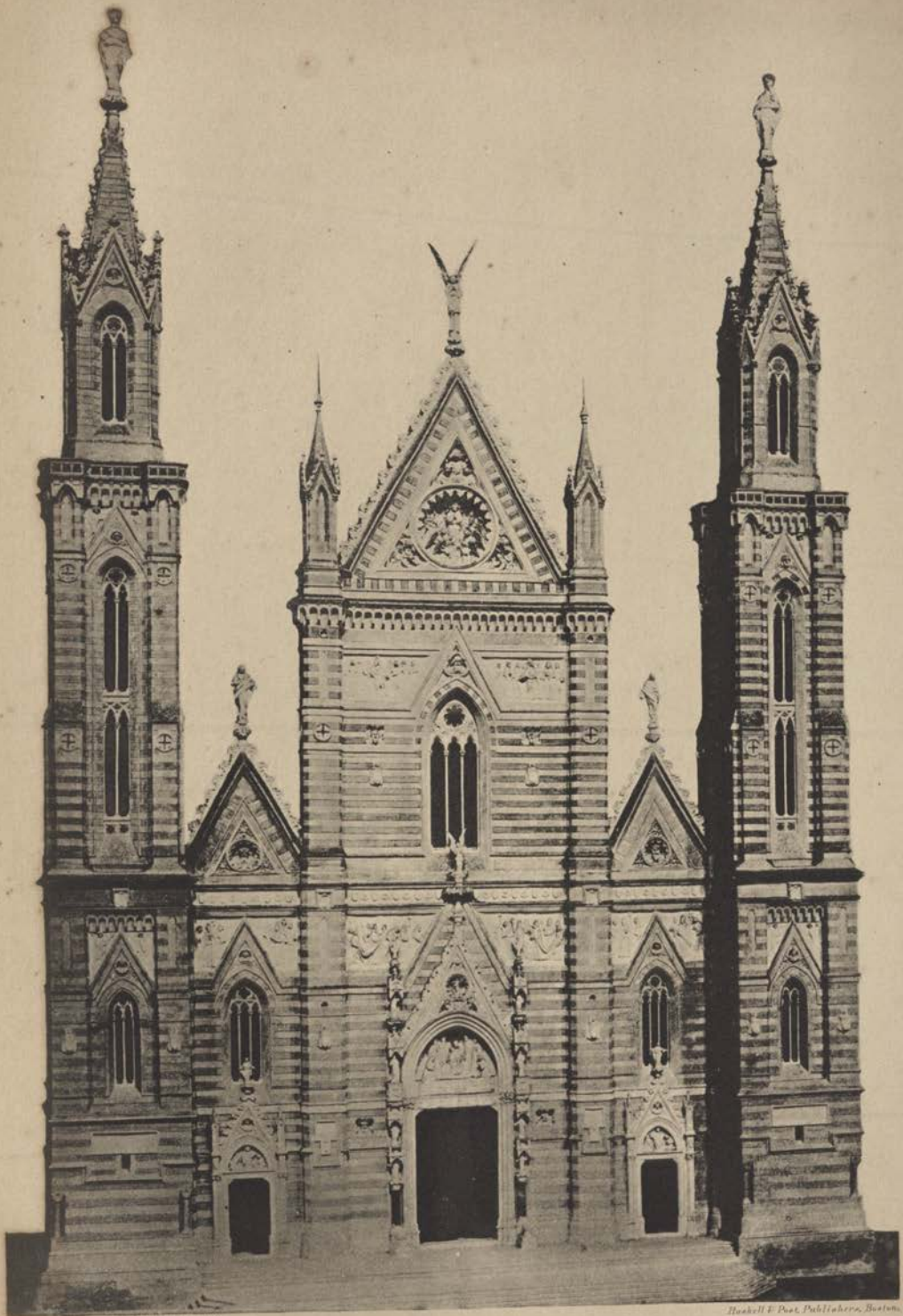
To gather an idea of the movement of popular life one should range in the evening through the winding, narrow streets, with their illuminated stalls covered with fruit, or enter the eating-houses of the neighborhood, where, with boiling pans ready to receive the favorite macaroni, the genuine Neapolitan enjoys his evening meal. The air is filled with the smell of fried fish and other culinary proceedings. Traders are remarkable for their great activity, stentorian voices, ex-

pressive language, and the readiness with which they dispense the favorite luxury for a few sous.

A reputation for ugliness has been given the Neapolitan women of the lower classes, but many have attractive personal charms, are decently dressed, and with quick, piercing eye and fanciful costume they present a striking picture in the movement of the life of the Neapolitan streets.

The origin of the city of Naples is lost in the shadows which darken the past. It is of the greatest antiquity. But who placed the first stone, who erected the first rude hut upon the shores of that beautiful bay, no one can determine. Its first name came from the Siren Parthenope, a Phœnician divinity. It was first composed of two Greek cities, Palæpolis, meaning the old city, and Neapolis, meaning the new city, and in this case the new city has subjected the old to its entire domination. Several of the emperors of Rome, many of her noblest citizens, found this Greek city a favorite residence. It was surnamed "The Smiling," "The Idle and the Learned," but an able author of the Roman period speaks of it as a place of depraved and barbarous customs. Even at the fall of the empire it was celebrated for its theaters and its pleasures. But in the fifth and sixth century, under the ravages of the barbarians, all traces of its magnificence were lost; nothing remained but wretchedness and abject misery; its famous schools, once its glory, disappeared, and in their place came ignorance which spread over the whole of Europe.

There are but few traces of the monuments raised by its Greek and Roman masters. Fairy temples dedicated to the Roman and Grecian deities occupied sites of beauty, upon many of which churches are now standing. In the middle of the eleventh century Naples was about one-twelfth of its present size. In the beginning of the thirteenth century schools were re-established and the university restored by Frederick II. Charles of Anjou transferred his seat of government to Naples in 1270 and built the new castle wall. His son, Charles II., built the mole and the castle of Saint Elmo.



Photogravure International Art Publishing Co. Haskell F. Post, Publishers, Boston.

Naples Cathedral, West Front.

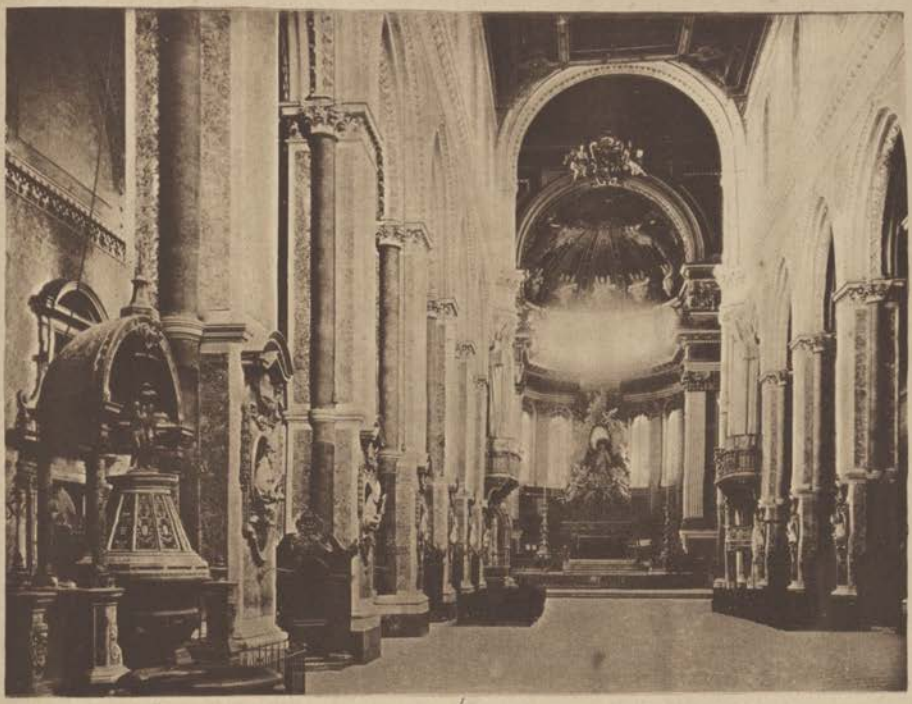
Upon the site of two temples dedicated, one to Apollo and the other to Neptune, stands now the Cathedral church of Naples called Saint Januarius. Not far from the city of Naples is the ancient landing-place of ships trading along the Mediterranean coast. Here once upon a time the good ship Castor and Pollux, having as part of its freight the Apostle, chained to a Roman soldier on his way to Rome for trial, found a landing-place, and here Saint Paul began his famous journey to Rome.

A few years later, during the persecution of the church, one holy man, as tradition informs us, was thrown to the lions; but recognizing his character the beasts refused to satisfy their hunger with his saintly person, and fawning before him, penitently licked his feet. The emperor, enraged at their action, ordered the saint to be taken from the arena and beheaded. After some difficulty this act was performed; a portion of the blood of the saint was gathered up, taken to Naples where it has been preserved, the saint became the patron of the city, and the Cathedral receives his name. The foundation of the building is attributed to Charles I. of Anjou and his son Charles II., the design having been executed by Masuccio I. or the elder. This early structure was destroyed by an earthquake in 1456 and was rebuilt by Alphonso I. of Aragon. The front has lately been restored by the charitable donations of the Neapolitans.

The picture of this facade we present, showing the corner towers of travertine stone imitating the primitive or original style of the church, increasing the beauty of the structure, however, and adapting their design to greater magnificence and elaboration. The inside is in the form of a Latin cross with the nave and two aisles. In 1607 the beautiful columns of Oriental granite which had been taken from the ancient temples were covered with stucco; but in 1837 this mistaken restoration was removed and the columns restored to their original state, giving to the nave, the side aisles, and the transept the beauty which they now possess. The ceiling is of wood and dates from the sixteenth century, and is decorated with three very fine paintings. Above the great entrance door are the tombs of Charles I. of Anjou,

of Charles Martel, king of Hungary, and of Clemence his wife; originally these monuments were on the spot now occupied by the high altar. The two paintings over the side doors are by the celebrated Vassari; the figures are likenesses of persons belonging to the Farnese family. In the picture on the right a neice of Pope Paul III. is supposed to be pictured in the Virgin, while the one on the left represents Paul III. as Saint Januarius. The baptismal font, a glimpse of which is seen in our picture of the nave, also in our composition plate, is an ancient vase of Egyptian basalt adorned with the attributes of Bacchus.

Next to the chapel of Saint Carlo of Milan that of Saint Januarius is probably the most wealthy of the world. The silver statues and busts which it contains and the quantity of jewels are of fabulous value and of such a precious nature that no photographs or other representations of the chapel are permitted, fearing that they might excite the cupidity of the populace and endanger the safety of the church. The chapel has cost nearly five millions of francs. The magnificent bronze gate which separates it from the aisle of the church is a work of extreme beauty. The chapel, rich in marbles and splendidly decorated, has the form of a Greek cross, and contains seven altars, forty-two columns of brocatel marble and nineteen bronze statues of patron saints. The high altar alone cost one million one hundred and ten thousand francs, and is covered with porphyry, with silver and gilded bronze ornaments. In the front, a silver bas-relief represents the removal of the body of Saint Januarius to Naples. It was made in 1497 by Cardinal Carafa, who is represented on horseback carrying the sacred deposit. The author of this masterpiece is pictured in the man with spectacles behind the cardinal. The description of this work alone would occupy many pages of this book. The silver bust of Saint Januarius, made in 1306, is covered with jewelry, the gift of princes, of kings, and queens. A gift made by queen Caroline in 1775 is a cross of brilliants and sapphires which is suspended from the neck of the statue, and another of diamonds and emeralds presented by Joseph Bonaparte.



1

2

Photogravure, International Art Publishing Co. Haskell & Post, Publishers, Boston.

Naples Cathedral.

1. Nave. 2. Chapel.

Three times in each year within this chapel takes place the miraculous liquefaction of the saint's blood, viz.: the first Saturday of May, the 19th of September, and the 16th of December. On these occasions the crowd is so great as to render entrance to the chapel extremely difficult. Many declare themselves to be related to the saint. The miracle takes place about nine or ten in the morning, during which time the faithful do nothing but pray and weep, repeating at intervals the litanies and creeds of their faith. Should there, however, be delay in the working of the miracle, their expressions of desolation and despair are as great as their fervency and tears and prayers had been. They are seized by a superstitious fear that some great calamity to the country is about to follow. A mild abuse of the saint for forgetting them is not seldom heard. When the miracle is completed the crowds, with tears of joy, approach the altar to kiss the blood in the vials. Later in the day the statue and relics are carried in procession and placed on the high altar of the church, where for eight days the faithful can go and kiss the blood.

We take pleasure in presenting a view of the high altar, also of the interior of the church.

The saint's skull is kept in the head of the silver bust which decorates the chapel; the other bust contains the blood, in two crystal vials, hermetically closed in a silver case. This is situated in a small tabernacle of gilded silver, covered with Gothic ornaments.

The most interesting things in the chapel are the paintings, the works of the most celebrated artists of Italy. On plates of silvered copper are paintings by Domenichino, introduced as panels into the altars of the chapel. These are nearly always covered with curtains.

In the first chapel one sees the "Resurrection of a Young Man"; in the second, the "Decapitation of St. Januarius"; and in the third, "Recovery of sick people by the use of oil from the lamps on the saint's Tomb": in the fourth chapel the "Saint's tomb in Naples" is represented; while in the fifth, what is considered the masterpiece of Ribera, represents the "Illustrious saint issuing, untouched, from the fiery Furnace."

The fresco paintings in the vault and lunettes represent episodes in the life of Saint Januarius, while the glory of the blessed, in the cupola, is by Lanfranco, who, to make his own design more complete, erased what Domenichino had begun at the time of his death.

One is well repaid by a visit to the sacristy of this chapel, which is rich in paintings by Frale, and a beautiful white marble basin by Fonzaga.

To the crypt of the church, called the Confession of Saint Januarius, one enters through beautiful bronze gates, adorned with bas-reliefs. This chapel was founded by Archbishop Carafa, under the direction of the architect and sculptor, Malvita of Como. This was begun the year that America was discovered, and was finished just sixteen years later. The ceiling, composed of magnificent marbles and ornamented with delicate bas-reliefs, is supported by ten Ionic columns of exquisite workmanship. The walls of the chapel are indented by twelve niches with richly decorated altars. It is said that the delicacy of the sculptures, and the elegance of these surprising bas-reliefs, might lead one to think that Malvita intended to leave a model for Raphael in his decoration of the Vatican galleries.

Upon the high-altar is laid the body of Saint Januarius, near which the statue of Carafa, by Michael Angelo, is kneeling.

1

2

3

4

5

6

Photogravure, International Art Publishing Co.

Haskell & Post, Publishers, Boston.

Prato and Naples.

1. Madonna. 2. Exterior Pulpit. 3. Interior Pulpit. 4. Bishop's Throne. 5. Font. 6. Pulpit.

Photogravure, International Art Publishing Co.

Haskell V. Post, Publishers, Boston.

Palermo Cathedral

PALERMO.

GOETHE has written "that without Sicily, Italy is nothing. Sicily is the key to the whole." Second in size only to Sardinia of all the Mediterranean islands, this famous spot possesses the three world-famous promontories, Cape Passaro, Cape Torre di Faro, and Cape Boëo. A great portion of the island is mountainous, the largest elevation being that of Etna, which is ten thousand eight hundred and seventy-four feet in height. The rivers, which are generally dry in the summer, are fierce and dangerous torrents in the winter.

The most interesting city is that of Syracuse. The most beautiful scenes are to be found in the neighborhood of Palermo. The remains of Greek temples are yet seen at Segeste, Selinunto, and Girgenti, which are unrivaled except by those of Athens and Pæstum. The Saracenic fragments at Palermo recall the glories of Moorish Spain; while the mediæval buildings of Monreale are unique in the world's architecture.

It is supposed that no part of the ancient world, except Greece, equaled Sicily in the beauty of its art, its architecture, and its coins. The island presents one face to Italy, another to Greece, a third to Africa, and is influenced by each of these nations in proportion to its distance, while for centuries it has been the battle ground of each.

Until the conquest of Sicily by the Romans Palermo was the most important stronghold of the Carthagenian invaders. Subsequent to the establishment of Roman authority, Augustus undertook its colonization with only partial success. The city, even as late as the fourteenth century, seemed to encircle a portion of the sea, forming a most perfect and beautiful resting place for storm-tossed vessels. Two gulfs pen-

etrated the town, divided by a peninsula, and once reached inland almost to the Cathedral. The city was divided into three wards, each with walls of its own. In 440 Sicily was invaded by the Vandals, and afterwards passed into the hands of the Goths, who remained its masters till 535; from which time it became a dependency of the Byzantine Empire. In 831 the Arabians, and in 1702 the Normans, obtained possession of it, and here their emirs and kings resided. With the eleventh century began the most interesting period of Sicilian history. After 1266 the French took possession of Palermo, but were expelled in 1280, the population being aroused, on the occasion of what is known in history as "The Sicilian Vespers."

It is impossible to trace the history of the island through the five hundred years which followed. We must turn our thoughts directly to the story of the famous Cathedral at Palermo, so far as we are able to decipher it from the ruins of both history and of art amidst which it dwells.

"Say, hast thou tracked a traveler's round,
Nor visions met thee there,
Thou couldst but marvel to have found
This blighted world so fair,

"And feel an awe within thee rise
That sinful man should see
Glories far worthier seraph's eyes
Than to be shared by thee.

"Store them in heart, thou shalt not faint
'Mid coming pains and fears,
As the third heaven once nerved a saint
For fourteen trial years."

The early name of Palermo, given to it by its Phœnecian founders, was Panormus, which means "all harbor."

The great prosperity of the city was due to the brief line of Norman rulers; the great Count Roger, the Kings by the same name, and the first and second William. To these sovereigns it owes its most splendid buildings. The town is still divided into four ancient quarters, and the situation remains as wonderfully beautiful as ever. Vast

gardens of orange and olive surround the town, and beyond, the red crags of Mount Pellegrino and the wooded cape, form the dark and rugged outline of the distance.

Symonds, in his "Italian Journeys," says that perhaps there are few spots upon the surface of the globe more beautiful than is this city. Descending toward the sea upon either hand, the long-drawn, delicately broken outlines of the hill are so exquisitely tinted with aerial hues that at early dawn, or beneath the blue light of a full moon, the panorama seems to be some fabric of the fancy, that must fade away, like shapes of clouds with form, to nothing. Cradled between these hills, and close upon the tideless waters, lies the city. Around on every side, a plain of marvelous fertility, called the golden shell because of its richness and its shape, spreads abroad, diverging like a cornucopia towards the sea. The whole of this long meadow is a garden, thick with olive groves and orange trees, with orchards of palms and almonds, fig and locust, and Judas trees that blush in the spring, with flowers as multitudinously brilliant as the fretwork of sunset clouds. Here, in the days of dynasters almost forgotten, sugar-cane, and cotton tree, and mulberry, supplied both east and west with produce for the loom, the banquet, and the paper mill. Though these industries are abandoned, vast gardens give a strangely oriental character to the scenery; and the land flows with honey and sweet wine instead of sugar and the product of the loom.

There is always something both pathetic and heroic, in this endless struggle of humanity,—so short-lived, and individual existence so ephemeral,—to express in enduring stone its worship of divinity. There is a certain kinship of effort, from the beginning until now, which the Christian ages may not disown nor the church of the present day forget; an evidence of that great movement of mankind, whereby it strives to indicate its faith, and overcome its loss, its weakness, and its imperfection.

The wild and fantastic architecture of the Hindoo; the enduring monuments of Egypt; the exquisite simplicity of the Grecian temple,

embodying faultless and unvarying conceptions of beauty; the Roman architecture, the expression of strength and daring; the Romanesque, with its long-drawn aisles and stately arches; the Byzantine, with its glory of domes; the Saracenic, with its slender minarets, colonnades, and horse-shoe arches; the pillared forests of the Gothic minster; each in its age has given its best, as an expression of worship, and leaves the inmost history of the nation written in the temples which it has erected to its deities.

It is not alone to the student of architecture that this dumb form of worship appeals; but precious hints and rich suggestions to the civil and political student lie underneath these pillared domes and towering spires.

The Cathedral of Palermo bears upon its exterior all the marks of those great changes which modified the government of Sicily, through many centuries. The poetry and the pathos of a hundred generations are written upon its exterior; while the story of the faith and love of as many more generations ornament the interior.

The older parts of the famous Cathedral at Palermo were built as early as 1169 by the English archbishop, Walter of the Mill. He pulled down an earlier church, which had for some generations been used as a mosque. The crypt and a portion of the south and east walls of the present building are of Walter's time, but the rest of the church has been rebuilt at different dates. The west end, in its present form, is from the fourteenth century. A beautiful porch was added to the south door in 1450, very Saracenic in character, the outer pillars being relics from the mosque, and bearing cuphic texts from the Koran. Within, there is an inscription bearing witness to the Norman choice of Palermo as the capital of the island. Saracenic moldings are often found in the windows. The clock-tower, joining the archbishop's palace, and in which archbishop Stephen took refuge from the people in 1169, is united to the Cathedral by two arches crossing the street.

The effect is more rich than chaste. The ornamentation of the entire building, which is elaborate, is a curious mixture of Grecian

Photogravure, Lakeside Press.

Hurlbut & Post, Publishers, Boston.

Palermo Cathedral. Side Portal.

and Gothic styles. An incongruous excrescence called a dome surmounts the whole, and is the work of a Neapolitan architect, named Fernando Fuga, who was permitted to disfigure the Cathedral at will, in spite of remonstrances of Sicilian architects. The facade of the western front is a rich specimen of the Sicilian pointed architecture of the period. There are three portals which are flanked by slender, lofty towers; that in the center being of white marble, burned by the sun into a rich yellowish brown. Of the side portals, the left bears some fine reliefs, alternating with intaglio work; while that on the right has a series of small pointed arches with trefoils and heads, resting on short columns.

The most highly ornamented portion of the exterior is the southern porch, to which we have already referred. It is reached through the gateway shown in our composition plate. It has three arches, pointed and stilted, with much of a Saracenic character about them. Two square towers flank the porch, while the roof is groined in three bays. The door of this porch is exquisitely carved from marble. The porch is composed in three orders, the first resting on chevrons, and the second on twisted shafts, having capitals composed of acanthus leaves and feathers.

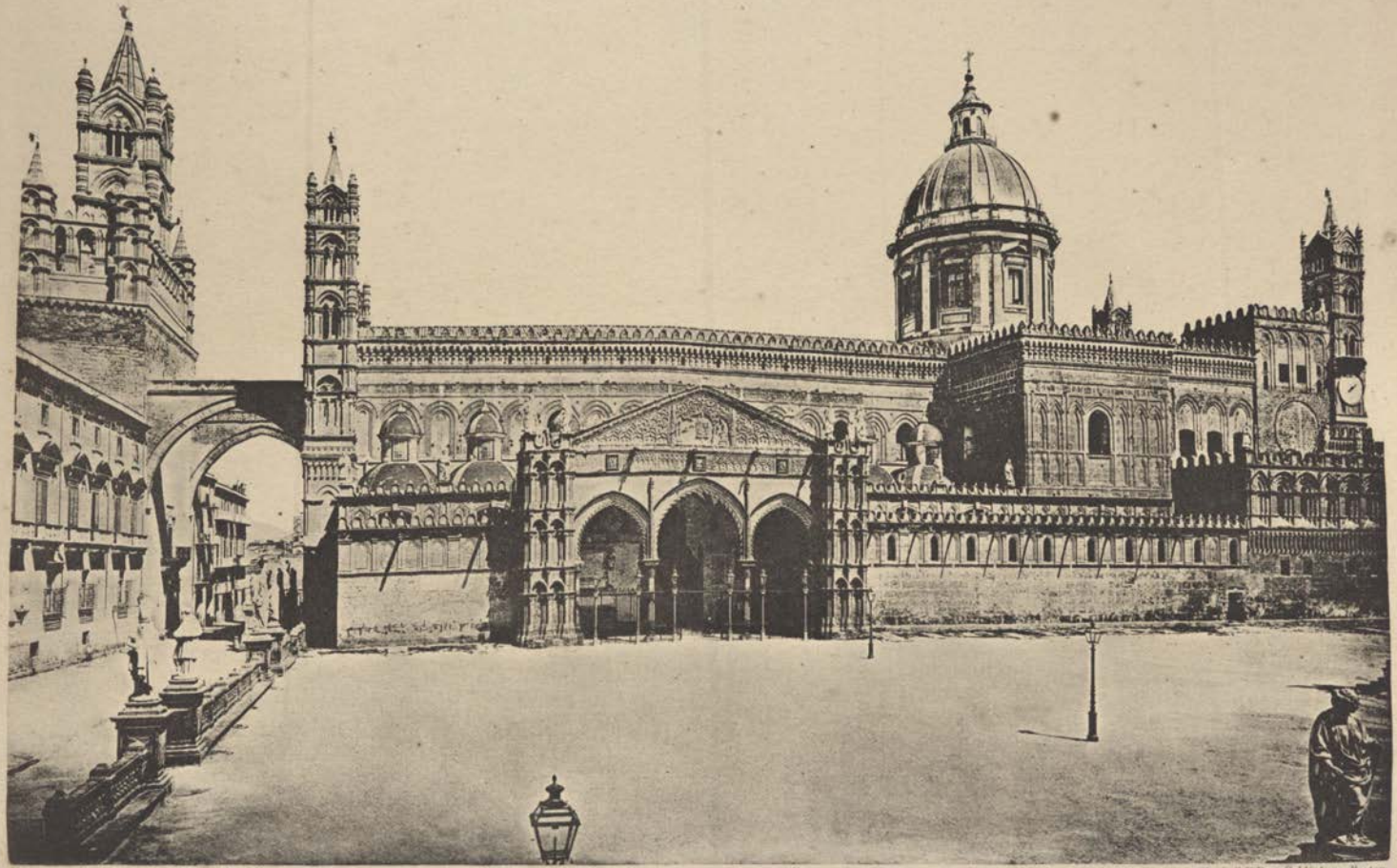
From the Romanesque, which was undoubtedly the first phase in the development of Christian architecture, there have sprung two great styles which are found throughout southern Europe; namely, the Gothic and the Byzantine. These may be characterized in general terms, the one as vaulted and the other as dome shaped. The vaulted style is the legitimate descendant of the Roman basilica; while the latter probably had its inception in the circular tomb, which was a building of great importance and often of great size in early Roman architecture. It may be remarked, also, that the Gothic style was peculiarly that of the Catholic or Western branch of the church, and the Byzantine style was employed by the Eastern church. From the latter is derived, in some degree, the Saracenic style, which in the form of mosques and mausoleums is now spread over so large a part of Asia.

We are able to partially classify these styles; but they vary incessantly in different countries according to the national character or personal taste of the architects, so that a perfect classification is impossible. It is true that they borrow from one another sometimes, and to so great an extent that a compound term is necessary to describe them. Then again, there is a marked indication of the diverse political powers which have been exercised at various times, as well as the changes in government occasioned by the fortunes of war, during the period of the buildings of many Italian Cathedrals. Perhaps in no other country are styles so complicated as in Sicily, being founded upon the historic sequence of invading elements which ruled the island.

The exterior of the Cathedral at Palermo presents a greater variety of styles and dates than any other Cathedral upon the island, while scarcely a portion of the original foundation is now to be seen. The most striking and picturesque feature of the exterior is undoubtedly the spacious southern porch, and this was added to the building so late as 1450.

The square, or Piazza del Duomo, is really the most picturesque spot in Palermo, and is exceedingly interesting. Surrounding the enclosure in front of the Cathedral, a host of statues of holy or distinguished natives of the island, bishops, popes, and sainted virgins, present a most imposing and interesting feature. The outline of the Cathedral, though wanting greatly in dignity, is beautiful in the rich golden color of its stone, and in the splendor of its Saracenic-Norman-Sicilian decoration; the apse, especially, being almost barbaric in its magnificence.

The interior of the Cathedral seems to be modern, and therefore uninteresting. It dates from 1782 to 1801, and, though of beautiful proportions, contains very little of interest. There are, however, two holy-water basins, together with the silver shrine of Saint Rosalia, which are worthy of careful attention. In the first and second chapels, on the right of the nave, are found the tombs of the kings, which



Photogravure, International Art Publishing Co.

Bushell & Peat, Publishers, Boston.

Palermo Cathedral, Side.

present one of the most interesting groups of royal sepulchers to be found in the world. The monument of King Roger, the mighty duke and the first king of Sicily, is to be found at the back of the second chapel. Supported by kneeling Saracens, is a porphyry sarcophagus brought from the Cathedral of Cefalu by Frederick II. On a line with her father's tomb, there is to be found, in the first chapel, that of his daughter, Queen Constantia, the mother of Frederick II., who brought Sicily to the house of Hohenstaufen, and with whom the glorious dynasty of the Norman kings came to an end. Dying at Palermo, she was buried in the Cathedral, November 27, 1193. The porphyry tomb of her husband is near that of Constantia. He was the Emperor Henry VI., the cruel and hated king of Sicily, who died under a sentence of excommunication, at Messina, in 1197, the excommunication being removed to allow of his burial by the side of his Empress.

Another noted sarcophagus is that of the grandson of King Roger, the great Frederick II., who died in 1250. In 1342 the sarcophagus was opened, and the body of the Emperor was found wrapped in a robe which had been given by the Saracens to the Emperor Otto IV., when they sought his assistance. Near by is an ancient sarcophagus, which contains the remains of Constantia of Aragon, the widow of the King of Hungary, who was the first wife of Frederick II., forced upon him by Innocent III. Although much older than himself, her marriage with the king was extremely happy. She was the mother of Prince Henry, who died at Catania, June 23, 1222.

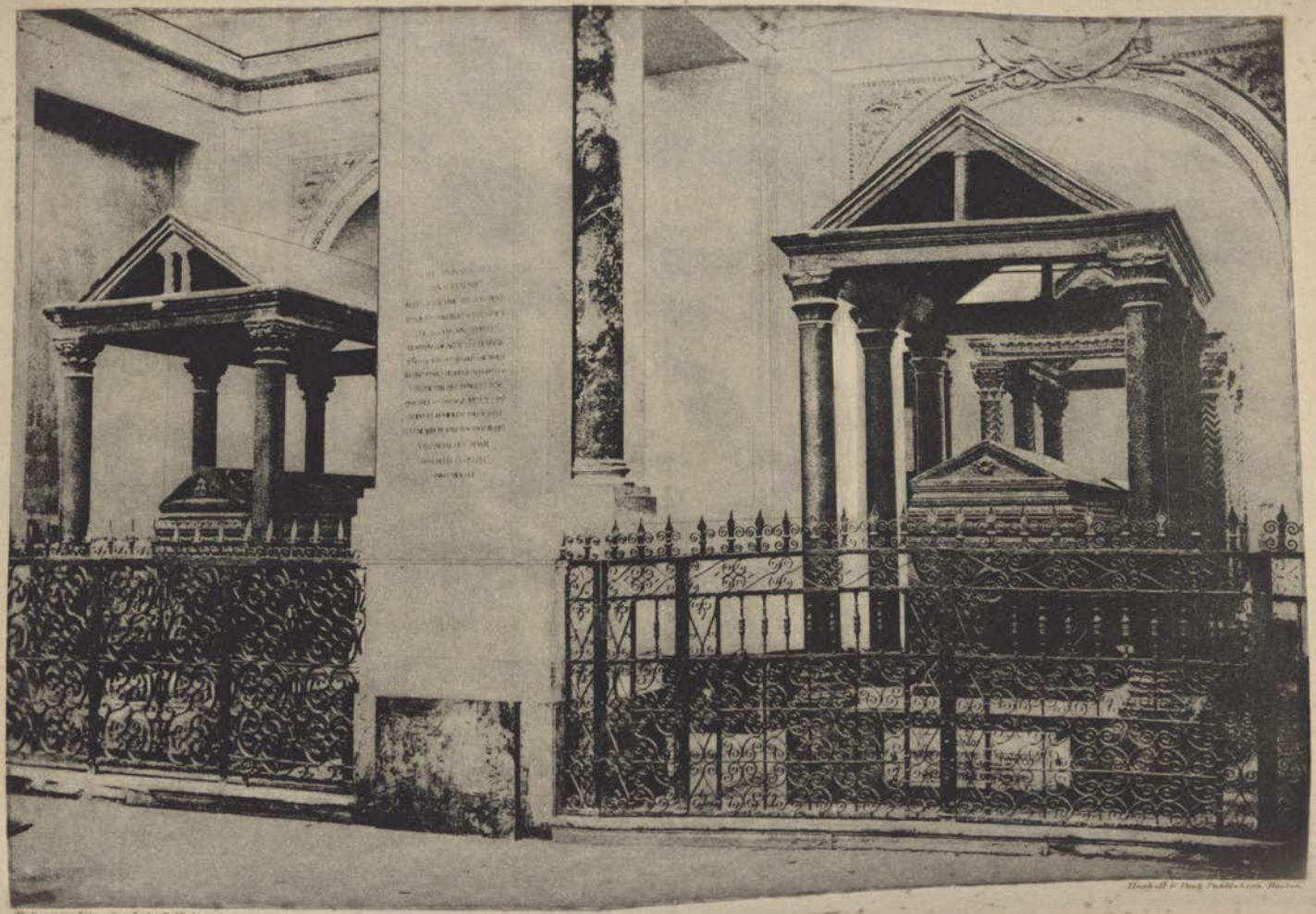
Sombre and stately indeed are the resting places of these princes; born in the purple, brought here from distant lands; from the craggy heights of Hohenstaufen, the dry hills of Aragon, and the green ones of Contentin. Peacefully they sleep, while the centuries pass by. Rude hands break open their coffin-lids to touch the tresses of yellow hair, and fragments of imperial mantles, embroidered with the stags which the royal hunters loved to follow through the forest. Slowly, with the changes of taste in architecture and the manners of successive ages, the great church in which they lie, changes, and

transforms its face to front the coming time. But, guarding their store of moldering dust, beneath canopies of stone which temper the sunlight as it streams through chapel windows, the huge stone caskets remain unmoved, unchanged, unchangeable. A most curious collection of the tombs of twenty-four archbishops of Palermo, including that of Walter of the Mill, who died in 1190, is to be found in the crypt.

There is no more marked instance of the influence of conquest upon a nation's architecture than that which we find on the island of Sicily. The intercourse of Venice with Alexandria largely determined the unique architecture of Saint Mark's. The adjacent clay-fields in the valley of the Po doubtless produced the brick-work of Cremona, Pavia, and Vercelli. To the Pisans, the mellow marbles of Carara were of priceless value in the erection of their baptistery and Cathedral; while here in the Sicilian isle, the Arabs and the Normans left ineffaceable traces of their sojourn, especially at Palermo; making more enduring and indelible than any other nations of conquerors the specimens of their handiwork and skill in architecture and ornamentation. Along the coasts of Italy there are evidences of the Oriental style, which was imported at an early date; while the impress of the Spanish is no less manifest in edifices of a later period.

In the midst of many potent influences, and surrounded by the ruins of a past civilization, the Italians recombined and mingled styles of marked diversity and character. Naturally there were great works of rare subtlety produced; while, as before mentioned in this volume, no one type was fully perfected. Nor is there in all Italy a manner distinct and peculiar to the country.

When the Venetians built for all time, they borrowed the form of their temple from Alexandrian mosques, decked its facade with Greek designs, and paneled their sanctuary with marbles from the palace floors of Eastern Emperors. But at Palermo, Norman Kings embroidered their massive churches with Saracenic arabesques and Greek mosaics, wreathing delicate Arabian tracery, with rope patterns around



Photogravure International Art Publishing Co.

Worms Cathedral. Royal Tombs.

their Northern designs, and chained monsters of the deep with links formed of Cuphic sentences and Scandinavian runes.

Amidst the many styles of architecture contending for mastery in Italy before the age of the Revival, only three manifested victorious powers; these were the Lombard, the Gothic, and the Tuscan-Romanesque. The Lombard and the Tuscan were suspended in their development by the Gothic style coming down from the North and overpowering, in a certain sense, their feebler light.

We have had occasion to allude to what is known in history as the Sicilian Vespers. In his glorious "Song of the Bell," Schiller has described in thrilling verse the sudden uprising of a people, breaking their bonds, and in a burst of fury sweeping away, like a mighty inundation, the landmarks established by law and government.

Such an irresistible outburst occurred in the city of Palermo on Easter week in the year 1282. This outburst was the most important thing that happened in Sicily during the middle ages. Its effect was to wrest the kingdom of Sicily, consisting of the island and a large territory of the main-land, from the rule of the French, and ultimately its transfer to Spanish power. Its influence upon the fortunes and destinies of the continent was great. It has been likened to the Massacre of Saint Bartholomew. But the cases are widely different. The Saint Bartholomew massacre was a treacherous conspiracy, involving the murder, in cold blood, of peaceful citizens, against whose lives fanaticism had been roused in its most hideous form. In the Sicilian vespers, though involving a lamentable butchery, we recognize the fuious uprising of an oppressed people, seeking a kind of wild justice in righting its own wrong. The one was religious; the other was civil and political. It must, therefore, be considered, not with reference to the violence and the bloodshed it involved, but in its character as a great effort made by a people to free itself from unendurable tyranny. Dante says,

> "Ill-lording which doth desperate make
> The people ever, in Palermo raised
> The shout of death re-echoed loud and long."

In this ancient capital of Sicily, the tyranny of the Angevin King and his satellites appeared in their most odious colors. The Justiciary, who ruled in the name of Charles, with a number of subordinate officers, carried out their master's system of terrorism and coercion with an exaggeration of tyranny almost inconceivable; while the submissiveness of the people seemed to inflame their zeal for cruelty.

The Easter festival, regarded in those days with especial veneration, was chosen for the display of the most relentless spirit of persecution on the part of the governors. Men who had failed to pay the exorbitant taxes levied upon them were dragged from the churches where they were praying on Easter morning and cast into prison. Insulting names were applied to the people in jeering contempt of their enslaved condition. But Easter day, with the week it ushers in, was to the Sicilians a day of joy. The dependent people forgot the bitterness of their servitude, and on the 31st of March assembled at a church in vast numbers, near the southern wall of the city. Tables and benches had been placed on the open space near the church, where now is a cemetery. And the people were preparing themselves for a joyous feast. Suddenly their enjoyment was disturbed by the appearance of the Justiciary. Among the chatting and dancing groups the officers and soldiers forced their way, insulting women with unseemly jests; persisting in their annoyances until a threatening murmur arose among the younger men, which awakened the suspicion on the part of the soldiers that the Sicilians were thoroughly armed. Accordingly they began to strike and hustle them, insisting upon searching for hidden weapons. In mere bravado, or hideous relish for the pain and humiliation they were causing, all possible insults were added to these violent proceedings. One of them seized a young woman of great beauty, of modest and dignified bearing, and proceeded in an insulting manner to search her person. She sank, fainting, into the arms of her husband. Then the fierce southern nature suddenly sprang up and overflowed, and the submission of years was in a moment cast to the winds. A shout arose, "Death to the French!" and the youth, rushing from crowd to crowd, laid the

Photogravure Lahaie de Press

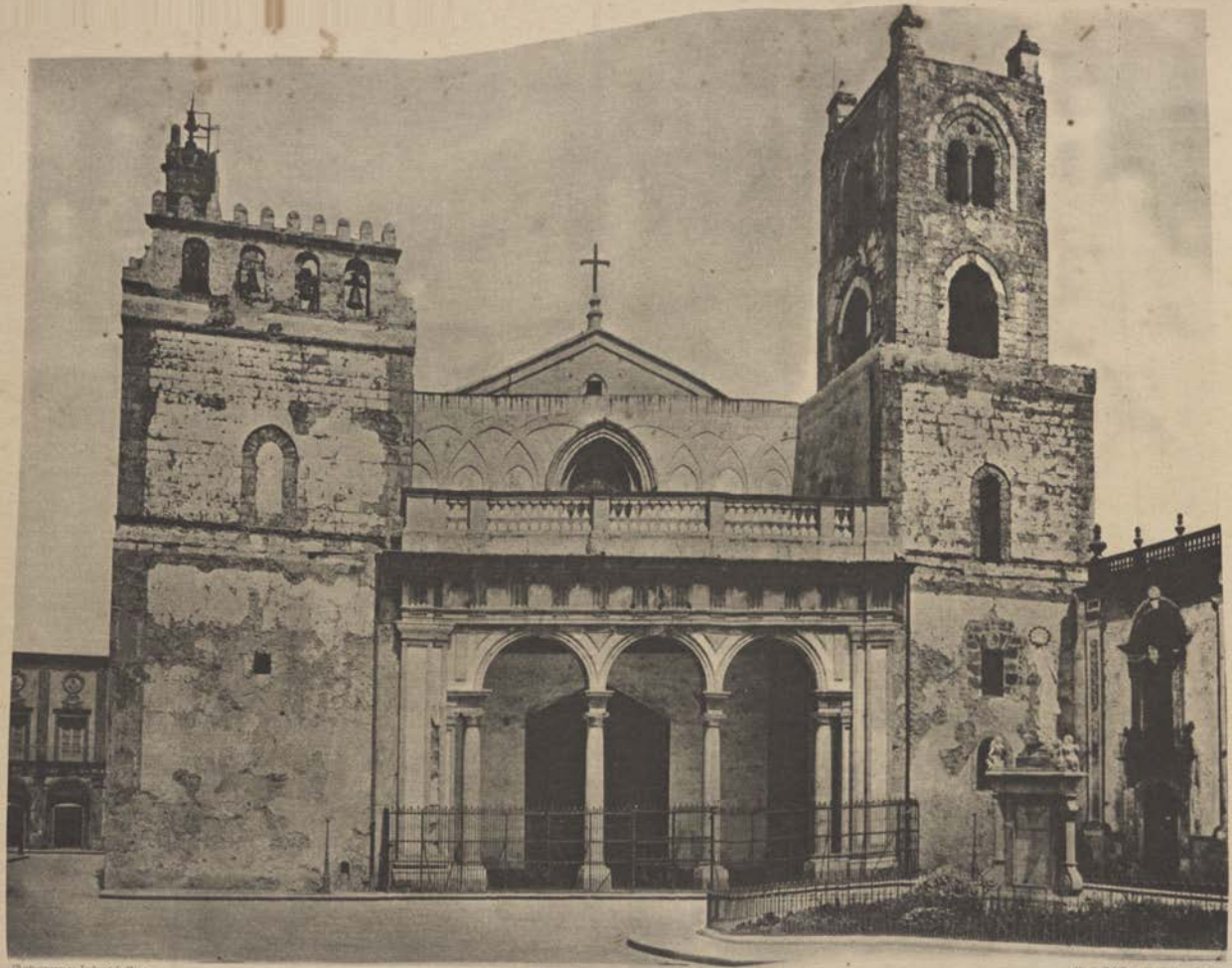
Haskell & Post, Publishers, Boston

Palermo Cathedral

1. Side of Cathedral. 2. Side Entrance. 3. Ancient Font. 4. Gateway.

insulting Frenchmen dead at their feet. A fiercer yell greeted this act of vengeance. It seemed as though an electric spark had kindled the spirit of the people. Again and again the battle cry resounded through the city, "Death, death to the French!" A fierce conflict sprang up and spread through the city, as billows of flame are driven before a fierce wind. Many of the citizens perished. Although armed only with sticks, stones, and knives, their hatred and despairing courage prevailed over the warlike weapons of the soldiers, and victory remained with the citizens. Of the two hundred Frenchmen who were present when the death struggle began, every one was stretched lifeless on the ground. The throng rushed into the city, brandishing their bloody weapons, and through the streets they ran, breaking open the houses of the French, and dragging forth and murdering women and children, in these moments of fierce madness. Until the darkness put an end to it, the massacre continued, only to be resumed with unabated fury on the morrow. With fierce imprecations the mob stormed the castle of the Justiciary. It was the Bastile of Italy. But the officers of the government contrived to escape, with two attendants, and get out of the city. Two thousand French were slain. Convents were blown open, and the French friars massacred.

The historian of these events finds, as an extenuation for the atrocities of this massacre, only the wrongs inflicted on Sicily by its conquerors. Bleeding and tortured, consumed by hunger, trampled under foot, and insulted in all that she holds most precious, she rose at last and swept away forever the dominance of the hated Frenchmen.



Photogravure, Ledroit & Dana. Bushell & Post Co. Boston Mass.

Monreale Cathedral. West Front.

MONREALE.

IT IS a surprise to all travelers visiting the Sicilian isles to find their wealth of mediæval architecture in so fine a state of preservation, but a greater surprise to see the numerous and magnificent edifices which mark the Cathedral-building era, and, after the power of the community in architectural effort had been apparently exhausted, to find within a distance of five miles of the famous city of Palermo, a Cathedral more magnificent and of greater proportions than that which adorns the wonderful city by the sea.

Almost every one of the numerous nations, which in the course of centuries has inhabited or governed Sicily, has left behind some trace of its peculiar capacity for art, modified, however, by characteristics peculiar to that island, and bearing the Sicilian stamp.

Cicero observed that the Sicilian is never so miserable as not to be able to utter a bon mot. And what was true of him in that day is equally true at the present. His flow of conversation, his quickness at reparteé, his ceaseless wit, were universally known to the ancients, and no doubt it was to these characteristics that Greek comedy attained its earliest and perhaps its fullest development here. It is also a matter of history that bucolic poetry originated in Sicily, where, to this day, the inhabitants take special delight in rural life.

In all ages Sicily has produced admirable speakers, known more for their eloquent manner than for their eloquence of thought. The inhabitants are zealous students of the history of their island, and are devotees to certain forms of science, taking especial pride in mechanics and medicine, in so far as they are connected with practical life.

There are yet some monuments in Sicily antedating the Hellenic period, the most important being the Phœnician tombs and so-called subterranean cities, found near the south-east part of the island. Some of the magnificent ruins of Greek temples are still to be seen in Sicily, a temple of Zeus at Selinus being three hundred and seventy-six feet long and one hundred and seventy feet broad. There are many theaters which are of Greek origin and arrangement, but have evidently been modified during the Roman period into the early Latin forms. The fortifications of Syracuse are the finest existing specimens of Greek structures of the kind in the world. The finest collection of ancient coins has come to light upon the island, and beautiful vases from almost every part of the country. The heighth of prosperity of the Sicilian Greeks was doubtless contemporaneous with that of the mother country.

Æschylus resided long in Sicily, where he died in 456 B.C. Pindar, Sappho, and Alcæus enjoyed the hospitality of the island, and sang the praises of the victories of her sons at Olympus. The movable scenes used upon the stage and theatrical representations were presented upon the island. Nothing is more characteristic of the Sicilian love for art than the story that at one time the inhabitants of Syracuse set at liberty several Athenian prisoners, who were captives condemned to labor in the quarries, because they knew how to recite the verses of Euripides with pathos.

Very little capacity for philosophical research has been manifested by the inhabitants of the island. The names of many eminent physicians are recorded, and several distinguished historians. The Roman Byzantine supremacy gave the death-blow to the intellectual activity of the native Sicilians. The soldier who slew Archimides was symbolic of the epoch. The rapacity of Verres and other governors despoiled the island of most of its art treasures, and new works were not undertaken. The Christians employed the catacombs for sacred purposes, and erected no churches.

A vigorous life was infused into the island immediately after the

Mohammedan invasion. Architectural art was enriched with new forms of construction and decoration, although no perfect example of that period remains. The Norman love for change practically destroyed all monuments which were completed during the Mohammedan reign.

Upon the island of Sicily, the first mediæval geographer, named Edrisi, completed his great work. The Arabians inaugurated a new era in history and geography under the famous king Ruggiero. The Arabians introduced the chief commercial products, such as grain, cotton, and sumac, which the island possesses; and the Norman princes established the manufacture of silk, and schools for the arts of weaving and the composition of mosaic, in the royal palace.

Frederick II. enjoyed a most brilliant reign. His zealous promotion of every art and science is well known, while at his court in Palermo the Italian language developed itself so as to become a written language, while his sons, and even himself, made the first attempts at Italian poetry.

In the thirteenth century interesting chronicles of Sicily were composed, although those of a later period are quite unreadable. Classical studies were revived, and a new life infused into the inert condition of literature. By the close of the fifteenth century, Messina was distinguished for its advanced position in Greek Studies. And the following century produced one of the most learned and indefatigable writers of that country, who may be called the originator of Sicilian history and of topography.

It was to Antonello of Messina, born in 1442, that Italy was indebted for the introduction of oil painting. Most of the works of this artist are at Paris, Berlin, and Antwerp. The most distinguished painter of Sicily was Pietro Novello, of Monreale, surnamed Morrealese. Numerous works by him are preserved in Palermo and its environs. This famous painter perished in the revolution of 1649. Among sculptors may be mentioned Antione Gagini, a pupil of Michael Angelo, and every church upon the island has been said to contain one of the numerous works of this artist.

A perfectly straight road, which seems to be a prolongation of the Via Toledo, leads from Palermo to Monreale. A famous Saracenic palace, called La Cuba, erected by the Norman king, William II., in 1182, is passed during the short journey. It is a vast oblong structure, decorated with pointed panels, with a parapet at the top, around which is traced a Cuphic inscription. There is a little court-way, with a recess, honey-combed with beautiful Moorish work. No doubt the glory of the gardens surrounding the palace was at one time great, but their beauty has disappeared, and La Cuba is now a barrack. It was here, we are told, that Gianni di Procida found his lost love, in the palace of Frederick II., as related by Boccaccio.

Orange gardens border the road leading from the valley of the Golden Shell to the little town standing upon its hill-side, crowned by its Cathedral, the latest work of the Norman kings, which, built in obedience to a vision, is the noblest ecclesiastical building in Sicily, and, in many respects, in the world. The legend of its origin runs something as follows: King William II., whilst hunting here in the forest, fell asleep under a tree, and the Virgin appearing to him, bade him build a church to her honor, on the spot. He obeyed, and erected this glorious structure, together with a Benedictine monastery, and gave to the whole the name of Monte Reale,—the royal mount.

In 1682, Monreale was made a Cathedral by Pope Lucius III., who said that "The like of this church hath not been constructed by any king even from ancient times, and it is such a one as must compel all men to admiration." It was made an archbishopric at the instance of Chancellor Matteo de' Ajello, who was anxious to indulge in this way his spite toward his political rival, Walter of the Mill, then archbishop of Palermo. The Cathedral, in the form of a Latin cross, is three hundred and thirty-three feet long, and one hundred and thirty-two feet wide, consisting of a nave, two aisles, and three apses. The entrance is by no means magnificent.

The representation which we are able to give is somewhat disappointing. There is a magnificent portal, flanked by two square

Photogravure, International Art Publishing Co.

Haskell & Post, Publishers, Boston

Monreale Cathedral - Nave

towers, and closed by three admirable bronze doors, dating from 1186. The largest of these was executed by Bonano Pisano, the architect of the leaning tower of Pisa; the two others, by Barisano. They are adorned with reliefs from sacred history. The pointed arch of the nave is supported by eighteen columns of granite; and the transept is approached by five steps. Four pillars support the pointed vaulting, which is constructed entirely in the Arabic style, and very greatly depressed, as in the portal.

This is, perhaps, the most remarkable example of the mixture of styles which existed under the Norman kings. It is a Latin form, with a Roman colonnade; it is decorated with Byzantine mosaics, Greek sculpture, and with Saracenic and Norman details. The exterior is exceedingly plain, except the eastern apses. These are covered with small pillars and interlacing arches. The interior of this majestic pile is truly glorious. Single pillars support the long springing arches, and the golden blaze of mosaics is subdued by time into a purple haze.

In arrangement and dimensions the Cathedral of Monreale resembles, but outshines, that of Messina. Yet the Grecian and Saracenic feeling, which is the peculiarity of Sicilian architecture, is more prominent in this structure than in any other upon the island. There is hardly a form or a detail in the whole building which can be called purely Gothic, or has an appreciable connection with northern arts or races.

The plan of the building is far more that of a Roman basilica than that of a Gothic church. In none of the latter was there ever a vault, either built or intended. The nave is divided from the side aisles by pillars cut from a single stone, usually borrowed from ancient temples. In Monreale the capitals are of great beauty, both of detail and execution, and suited in every case to their position, and to the weight they are called upon to support. It is evident that from whatever source the columns were derived, their capitals were expressly adapted to their present circumstances, and date from the same period as the structure

of the edifice itself. The pier arches are pointed, but unlike the Gothic, as they have no successive planes of decoration, being merely square masses of masonry, simple in design and regular in form. The windows, too, are pointed, but are undivided, and were evidently never intended for painted glass. The roof of the nave is of open framing, and ornamented in Saracenic taste.

The intersection of the transept and nave, and the first division of the sanctuary and the aisles, are richer than other parts of the building, and in this respect are more truly Moorish, while the apse, again, is Roman.

It is probably true that the Gothic feeling which exists in this as in other Sicilian edifices of a similar character, is from the accident of the pointed arch, having been borrowed from the Moors. the Cathedral at Palermo is, however, an exception to this rule. Monreale, then, becomes in reality a type, containing the architectural features peculiar to the age and the place. The architecture seems to be subordinate, in the eyes of its builders, to the mosaic decorations which cover every part of the interior, and are in fact the glory and pride of the edifice. It is by these alone that it is entitled to rank among the finest of mediæval churches. All the great personages of the scripture are represented in the stiff-jointed, but grand old style of Greek art: sometimes with inscriptions in the Greek alphabet, sometimes with Cuphic sentences, and Saracenic scroll work. These designs are separated by, and often intermixed with, arabesques and ornaments in color and gold, making up a decoration unrivalled in its class by any thing, except St. Mark's, which the middle ages have produced

In the picture which we present, is distinctly seen the colossal figure of the Saviour. His right hand is raised in blessing. In his left he holds an open book, on which is written in Greek and Latin, "I am the light of the world." Thus are represented to us his divine attributes; while below, his humanity is recalled by the child at the knees of the mother. Figures of Saints Peter and Paul guard the sides of the apse, in which this fresco appears.

Photogravure, Lakeside Press. Haskell & Post. Publishers, Boston.

Monreale Cathedral. Transept.

The corners of the choir are occupied by prophets and patriarchs together with scenes from the New Testament, representing the life of our Saviour. Throughout the transept and along the aisles, the Old Testament history burns, in colors of crimson and blue and gold, while between the arches of the nave are medallions of saints.

The Royal and Episcopal thrones in the choir are constructed out of porphyry and marble, inlaid with bands of rich mosaic. Above the seat of the king is seen the figure of the Redeemer, with hands laid upon the head of the royal founder of the Cathedral, William II., who is represented as attired in the same sacerdotal robe in which King Roger is portrayed at La Martorana; while above the throne of the bishop, is a figure representing the founder in the act of offering his church to the Virgin.

In the right transept we find the tombs of William I., called the Bad, and William II., called the Good. William I. was originally buried with his family at Palermo, but on the occasion of the new foundation he was removed hither by his son. The porphyry sarcophagus containing his remains had once a canopy, like the royal tombs in the neighboring Cathedral, but this was destroyed in a fire which occurred in 1811.

William II., the founder of the Cathedral, who died in 1189, aged at the time of his death but thirty-six years, had a very unimposing tomb of brick until 1575, when his remains were removed, at the expense of the archbishop, to the white marble sarcophagus they now occupy. This king was the best beloved of all the kings of the Norman race in Sicily.

In the northern transept is found a sarcophagus containing a part of the body of Saint Louis, who died of the plague, at Tunis, in 1270. Charles I. rendered the last honors to the body of this illustrious man. The Sainte Chapelle at Paris disputes with Monreale the claim of possessing the heart of Saint Louis; but the original urn here was inscribed, "Here is preserved the viscera and heart of Louis, King of France, who died at Tunis in the year of the Incarnation,

1270, August 13th." It is remarkable that after the Sicilian vespers, when the island was filled from end to end with the bitterest hatred toward Charles of Anjou, the relics of his saintly brother continued to be venerated and even worshiped at Monreale.

There is, in the Cathedral, another sarcophagus, containing the remains of Queen Margaret of Navarre, the wife of William the Bad, and regent during the infancy of William the Good. A mosaic inscription near the window commemorates two of her sons, Roger, Duke of Apulia, and Henry, Prince of Capua.

Among the most beautiful and interesting things connected with the famous Cathedral of Monreale is the Benedictine Monastery, and the magnificent cloister attached. This cloister is one hundred and sixty-nine feet square, surrounded by pointed arches resting on coupled columns, many of them still incrusted with mosaics in varying patterns, with ever-varied classical capitals of marvelous and surprising beauty. Dantier, when he beheld this magnificent specimen of mediæval architecture, exclaimed: "All the religion, all the poetry, of their age, sculptured in stone!" In a little arcaded court in one corner is seen the fountain, which is thoroughly Saracenic in its character, "as of a monastic Alhambra."

Our picture presents two portions of this famous cloister, showing the arcaded court containing the fountain, with the coupled columns resting upon quaint and curiously formed bases, from whose capitals spring gracefully pointed arches. William II. originally peopled this monastery with monks, and in it may be found a beautiful picture of St. Benedict, surrounded by the heads of the religious orders under his rule.

By reference to our composition plate, one may gain an impression of the beautiful door, of which mention has already been made, together with numerous capitals adorning the pillars along the nave of the church. There are also to be seen here two sets of coupled columns, showing the beautiful arabesque carving, running like tendrils of exquisite and delicate vines from base to capital.

Heliotype Co. Boston Mass.

Photogravure Suburban Press

Monreale Cathedral. Cloisters.

Unquestionably the Cathedral of Monreale is the most beautiful and elaborately decorated temple that the Normans erected in Sicily. The most celebrated of Greek, Italian, and Saracenic artists were employed in its construction and adornment. The architecture of the exterior is far from imposing. There are none of the lofty towers, the decorated windows, and flying buttresses of the North. The sides are straight and plain. Few and small are the windows which relieve their surfaces. An insignificant dome surmounts the roof. The two towers upon the front are plain and devoid of style. But at the east end there is an effort at ornamentation, in tall and slender pillars, interlacing arches, and elaborate mosaics, which are peculiar to the form of architecture which they adorn.

The western porch, a picture of which we present, is very elaborate. It contains an interesting combination of Grecian scroll work and mosaic, curiously intermingled with Norman zigzag moldings, while the magnificent bronze doors which it incloses are Italian in their character, equal in dimension and similar in style to those which ornament the Cathedrals of Florence and Pisa.

In connection with the Cathedral of Monreale, it is fitting to say a few words regarding the famous Benedictine convent founded by William II. With the exception of the cloister, several representations of which are presented in this work, the convent is comparatively of modern construction. A portion, however, of the ancient dormitory still exists, and fortunately for art the beautiful cloister remains almost perfect. This is probably the most elegant architectural monument of the twelfth century which the world possesses. It is a museum of the choicest sculpture of the Sicilian-Norman chisel. A distinguishing feature of this cloister is the immense number of single and coupled pillars. The corners have four pillars, which are surmounted by small pointed arches of peculiar form. All these are elaboratly ornamented, and display such a fertility of design and delicacy of execution as to rival the highest and most florid art of the present day. No two capitals are alike; some are filled with grotesque figures and heads; on

others, in evident deference to the Norman taste, knights are engaged in battle or interwoven amidst the ornamentation, while others present the most beautiful combination of fruit, flowers, and animals. The slender columns of most delicate proportions are often wreathed with foliage, sometimes inlaid with brilliant mosaics.

As shown in our plate, one angle of the cloister contains a square recess, in which stands a marble fountain with an ornamental pillar, adorned in the Saracenic style. The detail is not, however, Saracenic; only the relative proportions of the shafts and capitals, and the general effect of the work strikingly suggest to us the Alhambra. The roof is evidently of later date, and with little effort at ornamentation.

In all this magnificent array of columns, both of the church and the cloisters, no two bear the same design, no two present the same artistic conception. Marvelous, indeed, must have been the fruitful mind which could have designed such a variety,—a variety almost equal to the hand of Nature. Equally marvelous is the skill with which these intricate and beautiful traceries were carved into, or raised upon, the surface of these columns.

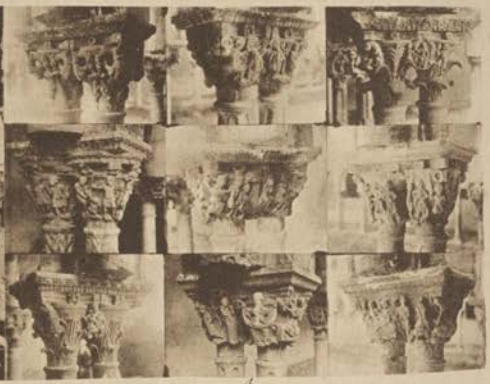
It is like a dream of fairy land to walk these ancient and secluded ways, with moonlight falling from an unclouded sky, and turning all this marvel of beauty into forms of massive silver. In no other climate would such preservation be possible; but the warm air from the African deserts, cooled and tempered by its flight across the Mediterranean, preserves an equable temperature throughout the year. Never hot, never cold, never reeking with moisture, never dried by excessive drought, these stones seem to be time-subduing, and with all their eloquence and beauty bear on to succeeding generations the story of a great and art-loving people.

The interval between the closing of the ancient and the opening of the modern age was one in which the faith of the Christian church was more closely attached to symbols and material objects than at any other period in its history. The worshiper referred to concrete actual-

1

2

3



4

5

6

Photogravure Lakeside Press

Bushell & Post Co. Boston Mass.

Montreal Cathedral

1. Carved Pillars. 2. Altar Frescoes. 3. Cloisters. 4. Capitals. 5. Saracenic Portal. 6. Bronze Doors.

ities instead of the invisible Divinity; and a relic, or wonder-working shrine, some object endowed with a mysterious potency, stimulated the yearning faith and sense of awe of the mediæval worshiper. The earth brought from Jerusalem, fragments of the holy sepulchre, the handkerchief of Saint Veronica, aroused sentiments of deep and tender adoration. For the arts there was no place. Painting and sculpture were alike alien to such superstition. A fragment of the cross, kissed with the passion of his distorted faith, was more to the devotee than pictures painted, or statues carved, or buildings erected, by the master minds of the world.

Architecture alone found a place in the intense mysticism of the middle ages. The vague but potent feelings of infinity, the yearning toward an invisible deity, became localized in holy things, and found artistic outlet in the architecture of mediæval days. Gradually sculpture and painting came to the aid of the architect in adorning and beautifying the structure erected for the worship of this invisible and mighty being; and with this came a quickening to life of new faculties, fresh intellectual interests, with a novel method for apprehending the old substance and maintenance of religious devotion and of sentiment.

When Italian painters began their work, mediæval faiths were still vivid; and the sincere endeavor of art to set forth in a beautiful and worthy form the truths of Christianity, was accepted without question by the masses of the church.

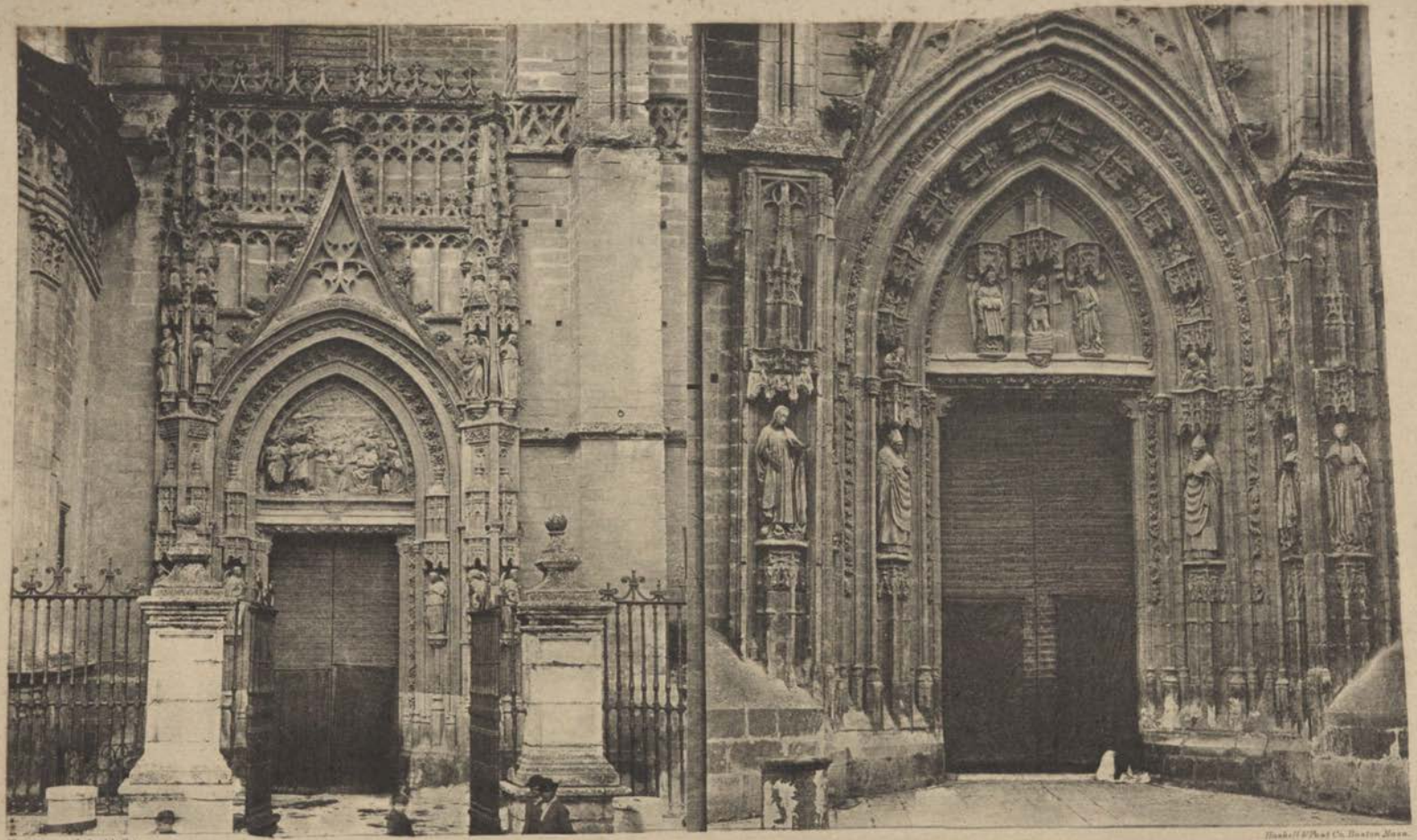
When we take account of the marvelous difference between the ideas of the Greek, and the sentiments which he attempted to represent by art, we are almost appalled at the struggle in which the mediævalist became engaged in his effort to represent the ideas of Christianity. To overestimate the great difference, from an æsthetic point of view between the religious notions of the Greek and those which Christianity made essential, would be difficult. Faith, hope, charity, humility, endurance of suffering, man's fall and redemption, the resurrection and the general judgment, the heighth and depth

of man's mixed nature, the drama of human destiny before the throne of God,—of these Greek art had never dreamed. Into the sphere of thoughts like these; transcending the regions of sense in their vivid and solid importance, the Greek mind had never thrust itself.

The modern arts in their very infancy were thrust, by virtue of their relation to the invisible, into the heart and soul of such supreme conceptions. The Greek turned his eye toward Olympus. The Christian turned his toward Calvary. One represented the perfection of human form in full vigor, the other the human form in pain and agony. One was a vivid and striking portrayal of the enjoyment of a perfect physical existence, the other the portrayal of pain and suffering in behalf of others.

During this transition, architecture led the way and provided a suitable habitation for the further development of the spiritual power and meaning of the Christian faith. Painters and sculptors came to adorn the magnificent structures which had already been reared.

In a Greek statue there was enough soul to characterize the beauty of the body. We can perceive in the marble due meed of wisdom granted to Pallas. We can distinguish the swiftness of Hermes from the strength of Hercules. But the spirituality which gave its character to Greek art was not such as could be transferred by any possibility to Christian art. The Greeks thought their gods to be incarnate persons. Christianity thought its Deity to be essentially divine. Christianity judged it impious to give any form to God, and made the moral and spiritual nature of man essential. The life of the soul, separable from the body and destined to endure throughout eternity, Christian art seemed called upon to illustrate.



Photogravure Lakeside Press

Giralda Door

Baptistery Door

Haskell & Post Co. Boston Mass.

Seville Cathedral

SEVILLE.

IN the prosecution of our architectural studies, it now becomes necessary to enter a field entirely distinct from any in which we have hitherto gleaned. The transition from southern Italy and the Sicilian Island to the more obscure and less interesting fields of Spain will be somewhat abrupt, and from the limited number of Cathedrals which we shall be able to discuss, may seem incomplete and fragmentary. Spain is one of those countries regarding whose architecture it is difficult to write anything consecutive or complete. This may not arise so much from the paucity of examples as from the fact that prevailing styles in Spanish architecture were not indigenous, but borrowed from other nations, and consequently practiced far more capriciously than if they had been elaborated by the Spaniards themselves.

Early attempts were made by the Christian inhabitants of the Spanish peninsula to provide themselves with churches; but these structures were so unsuited to their purposes, that so soon as returning prosperity placed the Spaniards in a position of power, with sufficient wealth to erect larger edifices, they at once called to their aid French architects, who had advanced far beyond themselves in the adaptation of materials to Christian purposes. Again, when wearied with the French styles of architecture, they enlisted the Germans to assist them in supplying their wants, while Italy contributed her influence, though perhaps less directly than the two former nations.

The Moors had elaborated a very ornate, but rather unsatisfactory style of art in southern Spain; and occasionally workmen familiar

with Moorish architecture and ideas found their way almost to the foot of the Pyrenees. Passing away with the middle ages, these early styles left a blank in the architectural development of the nation, and the renaissance of the Italians was borrowed. But the Doric and Corinthian details were received with such favor as to be adopted by the Spaniards more largely than they had been by any other nation. They began the erection of churches, larger and more gorgeous than any of the previous styles, and bestowed upon them the same admiration and unreasoning devotion which they had felt for the earlier churches of much less character and architectural value.

Some nations are content to worship in barns or to dispense with temples altogether. It is not surprising that in these, architecture should have received little attention. The Spaniards, however, loved art, and conceived of their religious shrines as the most suitable place for its propagation and display. They indulged in pomp and ceremonial observances beyond any other people on the continent, and recognized the fact that architectural magnificence was the only true setting for these dramatic institutions. It is peculiar that while the people were endowed with an intense love for architecture and a desire to possess it, nature seems to have denied them the inventive faculty necessary to enable them to supply themselves with these productions, so indispensable to their intellectual nature.

The periods of Gothic architecture in Spain coincided very nearly with those in Great Britain; far more nearly than with France, or Italy, or any other nation. Before the era of the Cid, which was coincident with that of William the Conqueror, there existed a style similar in importance and character to what is known in Great Britain as the Saxon order of architecture. This might be called, in the absence of a better definition, "Early Spanish." Later, in the eleventh century, this style seems to have been overwhelmed by the importation of French designs, which continued to be employed as though no Pyrenees existed, for about a century. The round arch in all its decorative features, with an occasional tendency to the pointed arch in construc-

tion, seemed to be symbolic of the prevailing ideas. It was only by degrees that the round arch style grew into early pointed Spanish, similar to the English lancet, but more national and more characteristic than any other phase of the art, and like it, it was cherished for a longer time.

In the thirteenth century it seems that new French patterns were introduced. French Cathedrals with geometric tracery were being erected at Toledo, Burgos, and Leon; but in the provinces, the simpler and more solid forms of the earlier style prevailed. It might be said that during the fourteenth century the French styles in architecture reigned supreme, with hardly a touch of local feeling, and with but a slight infusion of Moorish details, until in the fifteenth century it broke away into a style half German, half Spanish in its construction, with more of German exuberance of detail and complexity of vaulting than had hitherto been seen in any nation out of Germany.

These continued to be the styles used in churches long after the classical styles had become universal in Italy, and fashionable in France. Not until after the middle of the sixteenth century was the Gothic style disused entirely in Spain, and there its history ends, a Gothic revival never having been undertaken among this architecturally inartistic race. Gothic styles may come, but Chinese or Mexican would be adopted with equal readiness, provided these styles could secure places of worship as gorgeous and as well suited to their purpose as those which they now possess. It is not necessary here that we enter into the discussion of the early Spanish or round arch Gothic styles. Few specimens are known to exist, and these only in those regions where the Spanish Christians found refuge during the Moslem supremacy.

The most striking specimen of the round arched Gothic is perhaps a church at Naranco. The chief interest of this building, however, lies in the fact that it exhibits the Spaniards in the middle of the seventh century trying to convert a pagan temple to Christian purposes, as though the basilicas left by the Romans and the various edifices

spared by the Goths had been incapable of providing for the necessities of their worship.

During the course of the eleventh century, the Castiles and all to the north were freed forever from the power of the Moors. Their favorite capitol of Toledo fell into the hands of the Christians in 1085, and from that time the Christians had little to fear from their former oppressors, and with confident hope they anticipated the recovery of the whole country from their grasp. Before the conquering arms of Ferdinand and Isabella the people indulged in legitimate exultation, and when the drama of the middle ages ended, we find that Gothic art had practically established itself throughout Spain. We might say that early Gothic, commencing about 1060, lasted for two centuries; a plain, simple, but bold and effective style, borrowed first from the French, but afterwards wrought into something of a local character; round arched at first, but in its later developments reaching toward the pointed form, though retaining in many of its details, until a very late period, the rounded style.

The middle, or pointed, Gothic came into use in the year 1220, about the time when Amiens in France, and Salisbury in England, were founded. These were used in the plans of Toledo, Bargos, and Leon. This style overlaps the other to some extent, though its actual development must probably date from the latter part of the thirteenth century. It is extremely difficult to draw the line between it and what followed, but it may be said to have lasted more than two hundred years. The late Gothic style enjoyed a duration of hardly more than a century. The Cathedral of Salamanca was founded in 1513, that of Segovia in 1525. These two are typical examples of the style which, in minor respects, continued to be practiced until nearly the end of the sixteenth century, but latterly with a large admixture of renaissance details. Perhaps the earliest example of the complete Cathedral in Spain is that of Compostella, commenced in 1078, and carried on vigorously from its foundation. It is a complete French Cathedral in every respect, possessing three aisles instead of five, though otherwise

Photogravure, Lakeside Press. Haskell & Post Co. Boston, Mass.

Seville Cathedral. St. Peters Door.

similar in arrangement and general dimensions to the Cathedral at Toulouse in France.

We will not continue at this point further discussion of the various styles of architecture, but turn at once to the Cathedral of Seville, regarding which we purpose to say something in detail. The great Cathedral of Seville, dating from 1401, is the largest and in some respects the grandest of mediæval Cathedrals. It can hardly be said to have adopted the Gothic plan, as it was erected on the site of a mosque which was cleared away to make room for it, and so far as known it is of exactly the same dimensions. It consists of a parallelogram four hundred and fifteen feet long by two hundred and ninety-eight feet wide, exclusive of the sepulchral chapel behind the altar, which is a later addition. The Cathedral thus covers an area of one hundred and twenty-four thousand square feet of ground, exceeding by one-third the dimensions of the Cathedral at Toledo, and being much larger than that of Milan in Italy, which next to Seville is the largest of mediæval creations.

The central aisle of the nave is, from center to center of the supporting columns, fifty-six feet in width, while the side aisles are forty feet, and in the exact proportion of seven to ten. This is the proportion arrived at from the introduction of an octagonal dome in the center of the building, though it may have arisen from the extent of the octagonal court in the center of the mosque. But however this may be, it has far more agreeable proportions than the double dimensions generally adopted by Gothic architects, and probably the most pleasing which has yet been hit upon. The springing arch of the nave is one hundred and forty-five feet from the pavement, and the side aisles are in as pleasing a proportion to it in height as they are in ground plan. Although different from the usually received notions as to what a Gothic design should be, it is so pleasing in its dimensions as to be worthy of the highest consideration as an architectural problem.

The Cathedral was finished about 1520, and is the contemporary of Saint Peter's at Rome. The architect of this marvelous building

is not known. He was doubtless a German, carrying out so far as he could, Spanish ideas, as we find at Milan a German carrying out Italian ideas. There is here a curious admixture of foreign feeling and local inspiration. However, Spanish architects were doing wonderful things at Barcelona shortly before this, and at Segovia soon afterwards, so that we need hardly be surprised if future generations should unearth some historic data proving that the massive building was erected by Spanish architects. Seville may well be proud in the possession of a Cathedral which is the largest of those of the middle ages, far more original in design than that of Toledo, and perhaps as completely national in its character as any other structure in the country. These words apply more particularly to the interior, as the exterior was never completed, and those parts which are finished are of so late a style that their details are far from pleasing in form or appropriate in point of construction.

The Cathedral is dedicated to Santa Maria de La Sede, and is in size second only to Saint Peter's at Rome. The west front is approached by a flight of steps, and the platform on which the Cathedral stands is surrounded by one hundred shafts or columns from the mosque which formerly occupied the site. The work of building began at the time of its foundation in 1403, and continued uninterruptedly for one hundred and sixteen years, and the pointed Gothic style of architecture is fairly preserved throughout the interior, the exterior having been spoiled by the later additions.

Not until the present century was any effort put forth to complete the west front; but in 1827 the central doorway was finished, although in a very inferior manner; afterwards it was renewed in a better style. Two fine Gothic doorways, with sculpture in the tympana, ornament the east end; while on the north side the exquisite detail over the horseshoe arch is beautifully supplemented by a pair of fine bronze doors.

Surrounding the nave and aisles are many beautiful chapels, while a central dome one hundred and seventy-one feet high on the inside gives massiveness and grandeur to the interior view.

Thirty-two immense clustered columns support the roof; while ninety-three windows, mostly filled with the finest glass executed by the Flemish artists of the sixteenth century, admit a dim but beautifully colored light. A profusion of art work of various kinds is displayed on all sides, producing an effect of unsurpassed magnificence and grandeur. An enormous Gothic work in gilt and colored wood, dating from 1482, constitutes the reredos, while a silver statue of the Virgin by Alfero, executed in 1596, stands at the high altar. The choir-stalls were carved during the century following 1475, and are the finest specimens of wood-carving in Spain. Among the most notable metal-work are the railings and lecturn of the same period. A beautiful bronze candelabrum, standing twenty-five feet in hight, is one of the finest specimens of its character in the world.

At the east end of the Cathedral a royal sepulchral chapel, which was an addition of the sixteenth century, contains the tombs of some of the most illustrious of Spanish dead. At the west end of the nave is the grave of Ferdinand, the son of Christopher Columbus, while at the east end, in the royal chapel, lies the body of Saint Ferdinand, which is exposed three times in each year. A curious life-size image of the Virgin is preserved in this chapel, which was presented to the Royal Saint by Saint Louis of France in the thirteenth century. It is in carved wood, with movable arms, hair of spun gold, and is seated upon a silver throne.

We also present a picture of the Chapel of the Virgin in Seville, which is one of the most popular shrines of the famous Cathedral. Back of the high altar is a figure of the Virgin, holding in her hand the Christ-child; both figures being surmounted by crowns of gold, studded with gems. Upon the walls of the chapel are found every manner of offering possible to the poor and afflicted who have received especial answers to prayer before this favorite shrine.

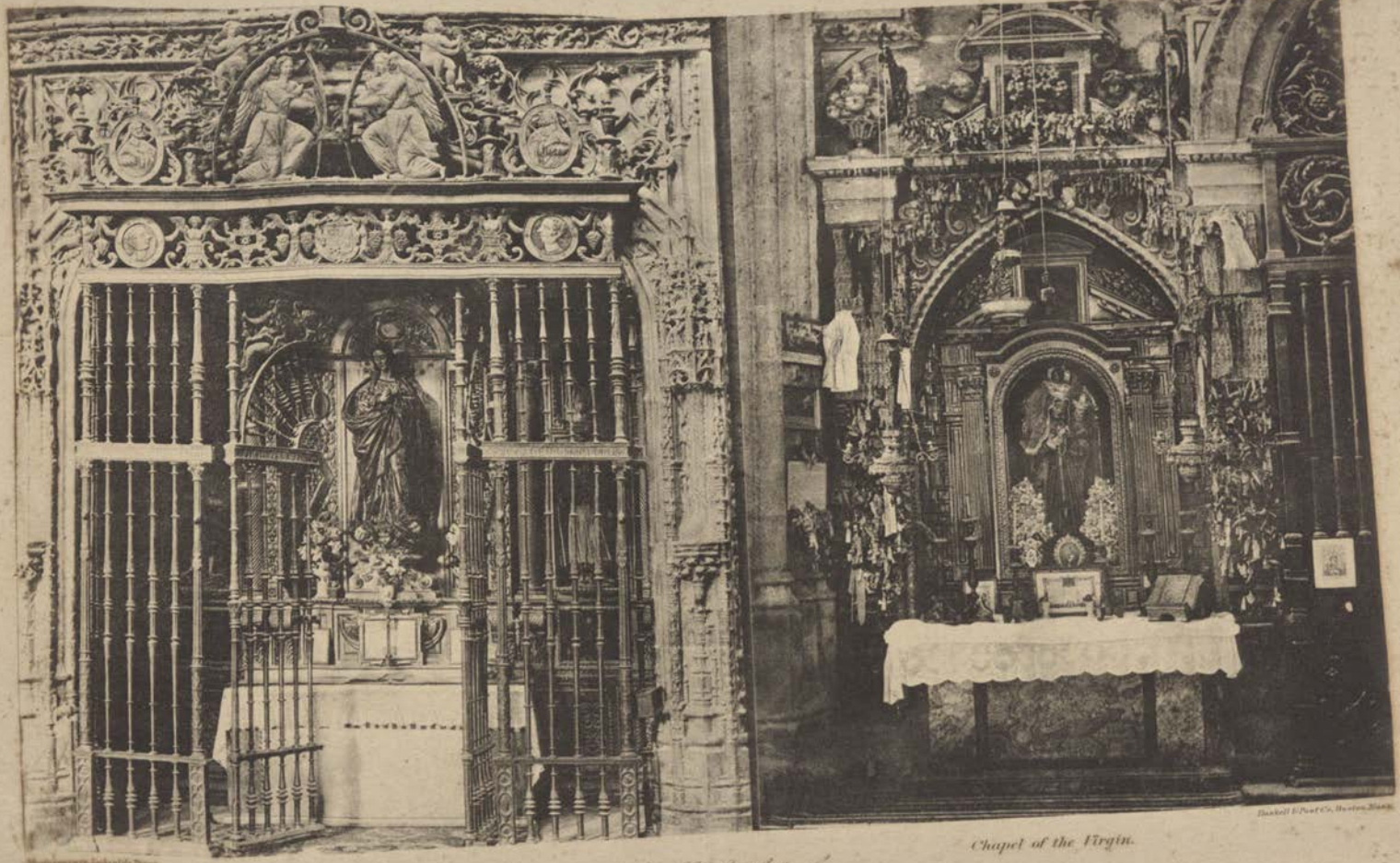
Before this image a very curious and ancient custom is practiced, even to the present day. The young students of the city assemble in the Cathedral, before the statue of the Virgin, on a certain morning,

and there spend several hours in a peculiar dance, in honor of Mary, the mother of our Lord. These dances were practiced at the pagan shrines of Greece, before the Christian era. And here they are still in use in the Cathedral of Seville. Twelve students dance at a time, dressed in the Venetian costume, composed of slippers, silken hose, breeches tucked up at mid-thigh, embroidered vests, slashed jackets thrown over one shoulder, cap and feather. In this costume, and with castanets, they perform what by them is supposed to be a holy rite.

Upon one of our plates will be seen the altar in the chapel of the Immaculate Conception, possessing a beautifully wrought statue of the Virgin Mary standing upon a base, over which heads of cherubs are peering from rather an inartistic representation of clouds. The whole is inclosed in a fine piece of iron work, the upper part of which is especially good. Guarding this altar, on either hand, are allegorical paintings pertaining to the Articles of that Faith which this chapel represents.

It certainly seems incongruous that the use of urns, trumpets, armor and the like should have been tolerated in the interior decoration especially of Cathedrals and houses of religious worship. Naturally man's workmanship is inferior to that of the world around him; and an imitation of his own work is but the shadow of a shade. No great work has ever been produced by the vanity and self-assertion of which such copying of man's own performance is an evidence. Nor should we say that it be enough that the choice of subjects be from the works of nature, unless such subjects are earnestly and thoughtfully treated. We have noticed in the Cathedral of Seville the presence of cherubic winged heads. This seems to have been a favorite device in ornamentations of the renaissance. They are usually fixed above windows or doors, or, more commonly upon tombstones.

While the human form is the noblest work of nature, and therefore the grandest subject for æsthetic treatment, there is an incongruity in associating wings and heads; and the painful absurdity of position commonly assigned to them will be felt by any one who sees them for



Chapel of the Conception.

Seville Cathedral

Chapel of the Virgin.

the first time. A human face, if carefully represented, is not by any means an unworthy subject of art, however surrounded and wherever placed. But if placed so high as to be not easily seen, or under the feet of a more prominent figure, or, worse still, upon the pedestal of some pillar or supporting column, no amount of beauty or expression will rob one of the feeling of misplaced art. If one will for a moment examine closely these cherubic heads, he will usually find an aged and vicious expression, in spite of round and chubby cheeks, destitute of childish innocence, and in every respect unlovely and inartistic.

We have pleasure in presenting in our composition plate some very remarkable specimens of silver and gold plate, of great historic interest and of marvelous value. Upon a cushion of richly embroidered velvet are suspended the keys of Saint Ferdinand; and above it, a cup of crystal which once belonged to the royal saint. A beautiful salver and ewer, the work of a fifteenth century goldsmith, in strong repoussé, is also presented upon our composition plate. The priceless service has been in the possession of the Cathedral since its earliest foundation.

In another portion of the composition there is the cross of the Emperor Constantine, and the glass of Clement XIV. Contained in the cross, which surmounts the globe held by two angels, is a part of the true cross upon which the Saviour of men was suspended.

Two beautiful amphore, the property of the Cathedral, in gold repoussé, of the fifteenth century, are also in this collection. This plate is of marvelous value. No other Cathedral in the world possesses anything of a finer or more interesting character than does Seville.

A beautiful altar-piece, carved in stone, adorns one of the private chapels of the Cathedral. It is a very remarkable alto-relievo, representing the Descent from the Cross. Upon either side, under canopies sustained by richly wrought columns, stand angels, symbolic of the celestial guards who were found at the open sepulchre from which the Lord had risen.

If there be in the Spanish style a feature which is peculiar to itself,

it must be the dome, which generally occurs at the intersection of the nave with the transepts. A similar architectural feature is to be found in some Cathedrals of France. But the Spaniards seized upon it with avidity and worked it out more completely than perhaps any other nation. With their wide naves, it afterwards assumed an importance almost equal to the famous Octagon at Ely. The domes were small; that which crowns the old Cathedral of Salamanca, dating from about 1200, being only twenty-eight feet in diameter. Yet this small dome becomes a very effective feature, both internally and externally, adding dignity to what otherwise would be an extremely plain building. One would easily imagine that the lantern of Trinity Church in Boston was a very close copy of the exterior of the lantern of the old Cathedral at Salamanca, although it is square in form. There is not a little awkwardness in the form of a dome resting upon a square base, as the pedantives do not exactly fit the main arches below, although the Spaniards might have learned from the Saracens how to manage this peculiar feature.

In works of art the Cathedral is rich, possessing the "Guardian Angel," and the "Saint Anthony," of Murillo; "The Holy Family," by Tobar; "The Nativity," by Vargas; "Leal's Marriage of the Virgin," by Valdés, and Guadaloupe's "Descent from the Cross." The organ is one of the largest in the world, containing over five thousand pipes. A curious and unique ritual is observed by the choir-boys on the festivals of Corpus Christi and the Immaculate Conception. During these festivals a solemn dance with castanets is performed before the altar. The custom is old, and its origin is obscure.

On the north side of the Cathedral is the Sagrario, which is a renaissance addition serving as the parish church. The Giralda, or bell tower, of Moorish origin, standing at the north-east corner of the Cathedral, is two hundred and seventy-five feet in hight. The lower part of it was built about the twelfth century by Yusuf Yakub; the upper part, constituting the belfry, which is surmounted by a vane formed of a bronze figure fourteen feet high, representing The Faith, was added in 1568. The exterior of the Giralda is encrusted with

1

2

Photogravure, Levy et de Pena. Haskell Plant Co. Boston, Mass.

Seville Cathedral.

1. Sacristy. 2. Behind the Choir.

delicate Moorish detail, while the tower is the finest specimen of its kind in Europe.

The Giralda tower would be worthy of all the praise it has received, were it as the original builders left it. The Moors put their hand to nothing on which they did not leave the imperishable traces of taste and artistic skill; but, unhappily for the Giralda, the monks thought they could improve what the Moors had perfected, and so they placed upon its top a very ingenious model of a bride's cake, surmounted by a colossal figure of Faith. Now Faith ought surely to point steadily in one direction, but the Faith of the Giralda veers about with every wind that blows over the Guadalquiver; it points northward to Rome one day; eastward to Mecca on another, as if it still felt a hankering for the creed of its original founders.

But passing this, the Giralda, up to a certain stage, is faultless in its proportions and symmetry, yielding only pleasure to the observer. But beyond that stage it suddenly bursts into grotesqueness, reminding one of some staid and orderly individual who all at once loses the balance of his deportment and bursts into an exuberance of gesture and vivacity of talk for which we are entirely unprepared.

We also present the portal of the Giralda, or bell-tower, which differs from the others but little in general design, the ornamentation being in keeping with that of the exterior of the tower, but less florid. The three doors which we present enable one to form a very correct estimate of the mixed condition of Spanish architecture at the time of the Cathedral's erection, but gives less satisfaction than a more harmonious structure would have done.

Upon the beautiful Moorish doorway which is presented in one of our illustrations, the bronze doors of which have already been noticed, two beautifully carved figures, representing Peter upon the left, and Paul upon the right, guard the entrance. Above them are to be seen the figures of two angels, one with a book, the other having evidently held in the hand something which the storms of years have broken away. Surmounting the door is an alto-relievo of Christ scourging

from the temple the money-changers; the entire door presenting one of the most harmonious and beautiful specimens of architecture known in Spain.

Another door represented in our plate is that of the entrance to the baptistery of the Cathedral. This is deeply recessed and beautifully carved. Niches contain a multitude of figures; while above the door is a representation of the baptism of Christ, and on either hand figures representing Fathers of the church. A large number of small figures, sitting in various attitudes, crowd the pointed arch above the doors, and combine to form a portal of pleasing variety and interesting sculpture.

Albeit their architectural style was in the first instance borrowed from the French, the Spaniards succeeded in developing it with such a variety of plans and details as to nearly make it a style of their own; yet they seized so eagerly and so constantly upon French designs that they remain permanently indebted to their Gallic neighbors for their best and highest work.

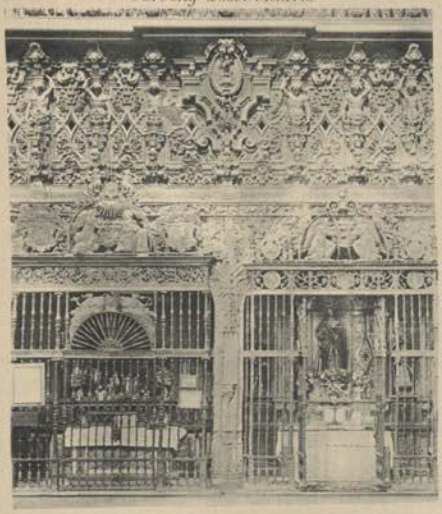
The round form of the church was developed to some degree in Spain, especially among the Templars, but it never gained a sufficient footing to be practiced to a great extent. Doubtless the idea was brought by the Templars from Jerusalem, but so poorly adapted was the circular church to ceremonial form, it could hardly enter into Spanish arrangements for their elaborate ritual.

The most elaborately decorated Cathedral of Spain is that of Toledo. Before the Germans had made up their minds, by the erection of the Cathedral at Cologne, to surpass the grandest designs of French architects, the Spaniards had planned a Cathedral on a scale larger than any hitherto attempted in France or any other nation. This Cathedral was begun in 1227, seven years after Amiens and Salisbury had been determined upon. While the plan was of that date, the superstructure is certainly representative of a century later, although it is not known when the church was consecrated.

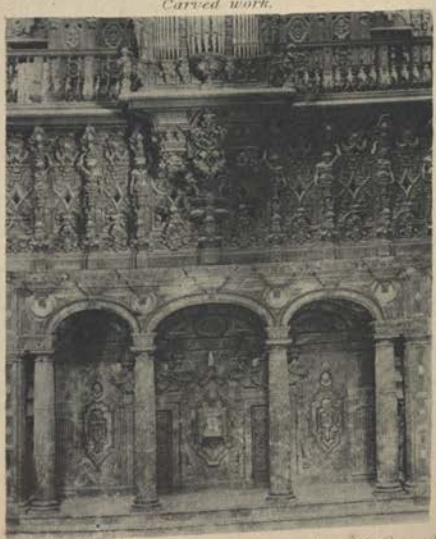
Glass & Crosses.

Amphorae

Carving above Altars.



Carved work.



Descent from the Cross.

Photogravure, Lakeside Press.

Hanhell & Peat Co. Boston Mass.

Seville Cathedral

Photogravure, Lakeside Press. Hazlehurst & Post Co. Boston, Mass.

Granada Cathedral. West Front.

GRANADA.

GRANADA, the capital of a Spanish province of the same name is situated at the confluence of the rivers Darro and Genil, not far distant from the Sierra Nevada. The city rests proudly upon the slopes of adjacent hills, and bathes its feet in the clear waters of its mountain-fed rivers. Over it the snowy summits seem to lean with icy tenderness, while the garden of Spain spreads away, some thirty miles, its verdure-clad garment of productive beauty. This wide expanse of waving green fields, studded with groves of orange and citron, has often been sown with dragon's teeth, and reaped in blood. Fertile it ought to be, for the contests of Christian and Saracen have left scarce a foot breadth of it unwatered by that "red rain which makes the harvests grow."

Approaching over the snow-clad mountains which wall in the Vega on the East, the traveler is almost startled by the flashing sunlight which reveals at the mountain's base a glorious vision of Moorish towers, and minarets, and Granada the lovely, the royal city of the Moorish kings, stands revealed. There are few cities on earth more grandly situated than this old capital of the Moors. Twelve thousand feet behind it rise the snowy crests of the Nevada; at its feet, eternal summer. There the waters never fail; the trees, whose leaves fade not, yield their fruit and fragrance, and display their blossoms throughout the circling year. The sky rains a clear and crystal light and flashes its keen sunshine through the snow-tempered atmosphere. Under its gentle radiance the city seems like a Moorish jewel in a setting of mountain grandeur. Its history is a romance. Its story has played wizard tricks in the literature of all tongues.

The Alhambra, famous in story and in song, overhangs the city like a huge bird perched upon the precipitous cliff which divides the foaming waters of the Darro and Genil. The Alhambra has been sacked and devastated. The monks whitewashed its walls, the French mined and blew up its towers, its *patios* have stabled donkeys, cattle, and sheep. Its halls have been made storehouses for merchants, and barracks for soldiers, while the list of its woes is swelled by earthquakes which have shattered its walls, but its beauty still survives. It is a thing of the Orient, with beauty like that of youth, and brightness like that of the morning. Its architecture is as unlike the fortress Cathedral which it overlooks, as the silken tent of the Arabian emir is unlike the stone-built castle of a German baron. Beauty and brightness are the characteristics of the one; strength and solidity are the characteristics of the other. And yet this brilliant assemblage of pillared gateways, horseshoe arches, marble floors, mosaic pavements, walls of curious arabesque and brilliant enamel, with roofs light as gossamer, spangled and shining like the firmament, this dream of the Orient in stone has clung to its thunder-beaten crag, and held its beauty and its brightness through the storms of all the centuries, since Columbus announced to Ferdinand and Isabella the discovery of a new world beyond the western seas. Yes, it had been waiting two hundred years to see his ships set sail for America's shores.

The Egyptians produced a solemn architecture, the Moors excelled in light and grace. Under the plastic power of their art the marble shot upward, graceful and elegant as the palm tree; solid stone grew into forms as delicate as the fabrics woven in the looms of Ghent, or knitted by the lace workers of Mechlin. The fretwork of the walls and the tracery of the arcades were like the silver work of Turin goldsmiths. The tints of Moorish tiles were like light itself, while the roof, which glowed like the heavens, shot forth rays of light as if formed of crystals and fretted with precious stones.

Traces of its former splendor remain in rich arabesques upon the walls of the Alhambra, the ornaments of gold glitter upon grounds

of blue and red, and upon the lofty vaulted ceilings remain those matchless figures in which the Arabian pencil lavished its richest powers. If such the Alhambra still is in its age, what must it have been in its youth? How fresh, how fair, when newly from the hands of its creators!

In former days when the cities of Great Britain were little better than mud hovels, it might have been well worth one's time to visit this famous city that one might observe the glories of Spanish architecture. Since then the cities of England have risen as rapidly as those of Spain have fallen. But Spain is seductive still, its balmy sky infuses into the soul a quiet, delicious pleasure. The stately palms, the gigantic cacti, the golden-fruited orange tree, the royal pomegranates, the bits of cultivation which dot its most sterile plains; these, and other things never fail to attract the eye and warm the heart of travelers coming from the sterner climes of the North.

Rising over the Moorish walls, which still are seen in parts of the ancient city, stately and airy in the sunny firmament, are numerous monuments and turrets, minarets and towers, conspicuous among which are its Cathedral walls, and the jewel-encrusted façade of the beautiful Alhambra. Seen at a little distance, it is most imposing. There, hung upon the hill-side, against the sky, at the hour of dawn, or at the still sweeter hour of eve, is a gorgeous picture of Moorish towers, battlements, and palaces, suggestive of no small amount of earthly glory and happiness.

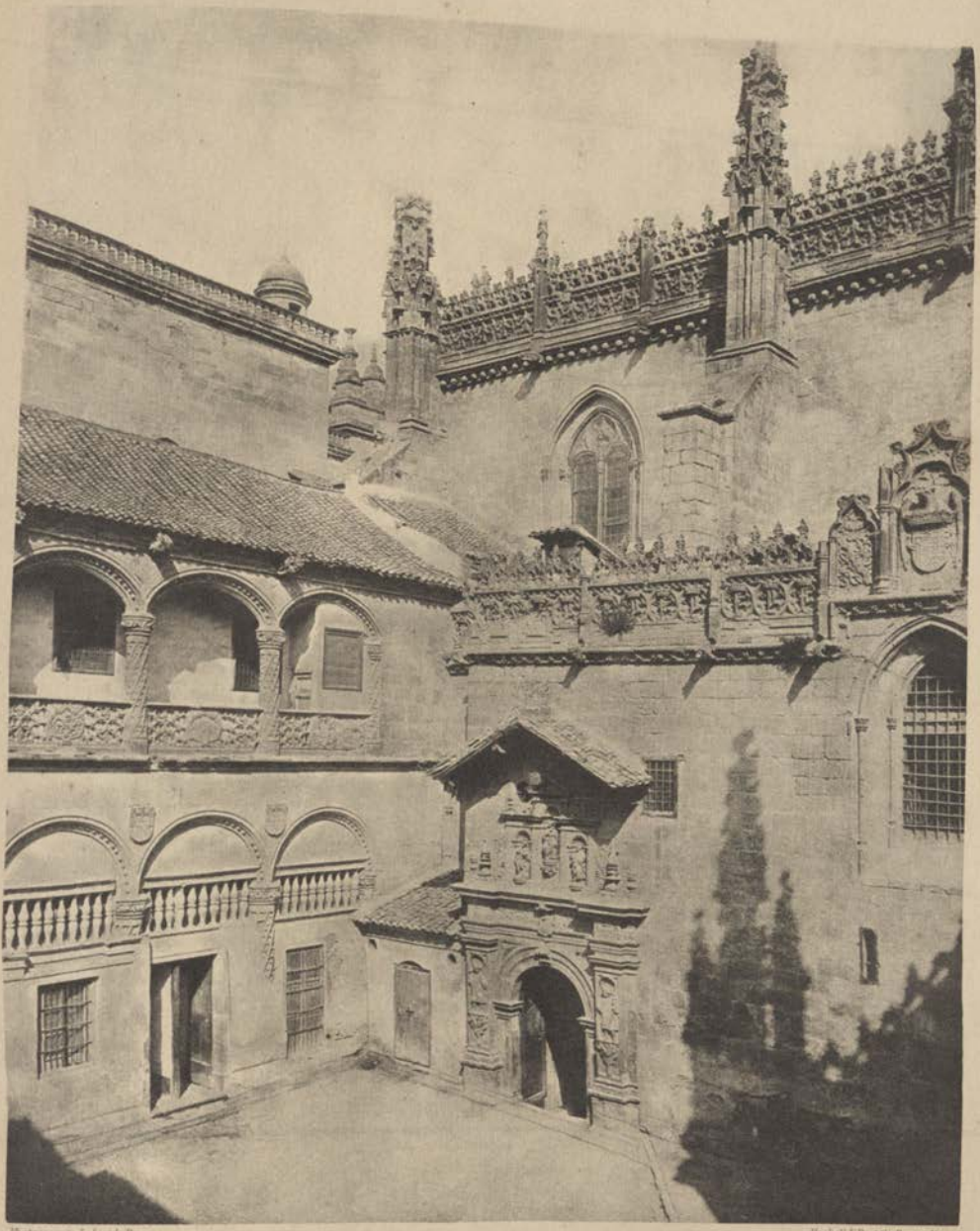
But to enter the city of ideal splendor is to break the spell, and find the dream of airy magnificence an illusion. This old city is but a labyrinth of narrow lanes. One might as well think of threading the catacombs alone without a guide. The turnings are sharp and frequent. The visitor sees little before or behind him. Most of the houses were reared by Moorish architects and had Moorish tenants. The Moors are gone, but the buildings still remain. Their age was one of violence. The Moor had to shut out, not only the sun, but the robber, and the murderer; therefore he made his house his castle.

While there are beauties and delights in Granada, there are drawbacks. These are neither few nor inconsiderable. Misery is everywhere. Among the people there is every mark of a disordered social condition. Languor in the air, and languor in the blood. The Spaniard's face is sad, telling you that his heart is unhappy.

The beautiful capital of a once mighty nation, into whose warehouses and palaces the gold of the Indies, the wines of France, the milk of Burgundy, were wont to flow in a continuous mighty stream, is now forlorn, sitting mournfully by the grave of her departed greatness. The river Genil, as if in sympathy, creeps in silence between its willow-whitened banks.

The ground on which the Cathedral stands has witnessed a succession of fanes and worships. It is supposed that first of all a pagan temple, dedicated to the goddess Astarte, marked the spot. When the Roman came he converted the shrine and deity to his own service, changing the Assyrian Astarte to the Roman Venus. On the appearance of the Moor, whose religion was not quite so accommodating, the structure was demolished, which had already served for two forms of worship. The site was cleansed from the defilement of graven images, and a mosque was erected, whose foundations and walls were the carved gods to which his predecessors had bowed down and served. Now, from her highest towers was heard sounding at morn and eventide the muezzin call to prayer. Christianity came in its turn. The mosque became a Cathedral. Mighty pillars upheld the lofty roof. The chef d'œuvres of the pencil, the chisel, the curious work of the carver, the setting of precious stones, the fretting of silver and of gold, all were here. Astarte and Venus have been worshiped on this most ancient and venerable of European pagan sites, but have given place to the tender face of Mary, the mother of our Lord.

The exterior of the Cathedral is more like a fortress than a sanctuary. Its walls are heavily buttressed and battlemented, suggestive of siege and battle rather than of a shrine where peaceful worshipers should hear re-echoing psalms of praise. No doubt its build-



Photogravure, Lakeside Press. Haskell & Post Co. Boston, Mass.

Granada Cathedral. Entrance to Royal Chapel.

ers thought it not unwise to so construct it, that, as occasion required, it might serve both purposes; for in that age the priest passed easily into the warrior, and the falchion was ever in reach of the hand that held the crosier. In it, Ferdinand and Isabella, and the kings of their line, have come to worship.

The exterior of the Cathedral at Granada presents a very unimposing appearance, the west front being extremely plain, and but for the allegorical figures and emblems which adorn it, might be easily mistaken for a fortress or an arsenal. The three entrances are without architectural beauty, and the plain surface above the doorways is adorned by bas-reliefs. Above the principal entrance is a circular bas-relief, representing the nativity, while the buttresses on either side of the principal doorway are terminated at the top by a heavy arch with simple coping. Upon the cornice of the first story are interesting groups in marble, while two figures of heroic size stand guard either side of the principal entrance.

In the heavily recessed alcove above the central door is a window in semi-Moorish style, which seems to be the only mark of Eastern influence upon the exterior of the plain and uninteresting structure. The facade seems to be a mask, similar to those which are found on English Cathedrals of the same period, and is terminated at the top by unmeaning pinnacles, all of the same pattern, and without grace or beauty of design.

The other picture of the exterior of the Cathedral which we present is the entrance to the royal chapel upon the side of the building. This presents to us a character of finish more ornate and pleasing. The door is of very early date, coincident with the erection of the structure, as well as the beautifully carved finials and minarets which surmount the walls upon the side. The quaint tiling of the roof of the adjoining building, and the curiously carved twisted columns which support the arcade of the second story, are peculiarly Spanish, with the Moorish element strongly dominant. There are very few specimens of architectural ornamentation superior to that which is shown on our plate as above mentioned.

Photogravure, Lakeside Press. Hanhell & Pratt Co., Boston, Mass.

Granada Cathedral. Tombs.

When one enters the spacious building, there is a sense of quiet and awe stealing over him, that comes rarely to the visitor of Spanish Cathedrals. There is a sense of repose, of delicious cool and quiet, under the solemn arches of the grand old building. This feeling is doubtless quickened by the many tombs in which repose the ashes of the mighty dead of Spain.

In one of our plates we present a portion of the royal chapel where lies the dust of Ferdinand and Isabella. At their heads a massive and intricate piece of bronze work rises to the springing of the arch below the clear-story. This is of matchless design and cunning workmanship, probably excelling any similar piece of iron or bronze work throughout the Spanish nation. Upon a raised dias are the effigies of the great rulers. At their feet repose a lion and lioness; while their heads are raised easily upon marble pillows. At each corner of the enormous sarcophagus repose bishops and worthies of the Spanish church. Two cherubs sustain a panel, upon which the names and state of the dead are chiseled. The sarcophagus is heavily carved upon four sides; the whole, together with another tomb of equal magnificence, but perhaps of less importance, being inclosed by a heavy iron fence.

Upon the left side of the chapel is a pulpit, from which, on certain days, memorial discourses are preached, relating to the virtues and state-craft of the illustrious ones who sleep within the Cathedral walls. The canopy of the pulpit is richly carved, giving to the chapel a magnificence and richness which is unusual in the bare spaces of Spanish Cathedrals.

The vaulting of the Cathedral at Granada is supported by immense clustered columns, fluted from their bases to the heavy Corinthian capitals which adorn their tops. The interior is composed of nave and side aisles, with strongly marked transepts. The high altar is a work which hardly needs special mention or recognition, inasmuch as others are of richer material and finer in design. The interior of the Cathedral, other than the chapel and the mighty dead who repose

within its quiet shades, is uninteresting, heavy in its architectural style, and sombre in the lights which stream through its narrow windows. In the treasury of the Cathedral are valuable and ancient relics.

On one of our plates we show the missal which was once the property of the great Saint Ferdinand, and the sword and baton of his royal namesake. Above the baton and the sword hangs the crown which once adorned the head of Ferdinand, Spain's royal deliverer from the Moorish captivity. A heavily chased box in silver and gold, once the property of Spain's famous saint, and having received a further consecration by the Queen Isabella, is an object of almost religious reverence on the part of the Spaniards of Granada.

We are loth to dismiss our consideration of Spain and its interesting architecture without some reference to the people and the city which was for so long the home, and now contains the ashes, of the greatest rulers of the Spanish nation.

One of the most interesting of the public festivals of Granada is the one which keeps alive in the loyal breasts of the citizens the liberation of the city from moslem rule, by the hands of the joint rulers, Ferdinand and Isabella. "On this day," says Washington Irving, "the whole city is abandoned to revelry. The great alarm-bell on the watch-tower of the Alhambra sends forth its clanging peals from morn till night. The sound pervades the whole Vega, and echoes along the mountains, summoning the peasantry from far and near to the festivities of the metropolis. Happy the damsel, says Irving's guide, who can get a chance to ring that bell. It is a charm to insure a husband within the year.

"Throughout the day the Alhambra is thrown open to the public. Its halls and courts, where once the Moorish monarchs held high revel, resound with the guitar and castanet; and gay groups, in the fanciful dresses of Andalusia, perform their traditional dances, inherited from the Moors. The grand procession, emblematic of the taking possession of the city, moves through the principal streets. The banner of Ferdi-

nand and Isabella, that precious relic of the conquest, is brought forth from its depository and is borne in triumph by the mayor, or grand standard-bearer. The portable camp-altar, carried about with the sovereigns in all their campaigns, is transported to the royal chapel of the Cathedral, and placed before the sepulchre where their effigies lie in monumental marble. High mass is then performed in memory of the conquest; and at a certain part of the ceremony, the mayor puts on his hat, and waves the standard above the tomb of the conquerors.

"A more whimsical memorial of the conquest is exhibited in the evening at the theatre. A popular drama is performed, entitled 'Ave Maria,' turning on a famous achievement of Hernando del Pulgar, a madcap warrior, the favorite hero of the populace of Granada. During the time of the siege the young Moorish and Spanish cavaliers vied with each other in extravagant bravados. On one occasion this Hernando del Pulgar, at the head of a handful of followers, made a dash into Granada in the dead of night, nailed the inscription of Ave Maria, with his dagger, to the gate of the principal mosque, a token of having consecrated it to the Virgin, and effected his retreat in safety.

"While the Moorish cavaliers admired this daring exploit, they felt bound to resent it. On the following day, therefore, Tarfé, one of the stoutest among them, paraded in front of the Christian army, dragging the tablet bearing the sacred inscription, Ave Maria, at his horse's tail. The cause of the Virgin was eagerly vindicated by Garcilaso de la Vega, who slew the Moor in single combat, and elevated the tablet in devotion and triumph at the end of his lance.

"The drama founded on this exploit is prodigiously popular with the common people. Although it has been acted time out of mind, it never fails to draw crowds, who become completely lost in the delusions of the scene. When their favorite Pulgar strides about with many a mouthy speech in the very midst of the Moorish capital, he is cheered with enthusiastic bravos; and when he nails the tablet to the door of the mosque, the theatre absolutely shakes with thun-

1

1. High Altar. 2. Missal, Sword and Casket.

2

Photogravure Lakeside Press.

Hinkle & Post Co. Boston Mass.

Granada Cathedral

ders of applause. On the other hand, the unlucky actors who figure in the part of the Moors, have to bear the brunt of popular indignation, which at times equals that of the hero of Lamanche, at the puppet show of Gines de Passamonte; for, when the infidel Tarfé plucks down the tablet to tie it to his horse's tail, some of the audience rise in fury, and are ready to jump upon the stage to revenge this insult to the Virgin."

In emulation of this great festival of Granada, almost every village and petty town of the mountains has its own anniversary, commemorating, with rustic pomp and uncouth ceremonial, its deliverance from the Moorish yoke. On these occasions a kind of resurrection takes place, of ancient arms and weapons, great two-handed swords, ponderous arquebuses with matchlocks, and other warlike relics, treasured up from generation to generation since the time of the conquest; and happy the community that possesses some old piece of ordnance, peradventure one of the identical lombards used by the conquerors; it is kept thundering along the mountains all day long, provided the community can afford sufficient expenditure of powder.

In the course of the day a kind of warlike drama is enacted. Some of the populace parade the streets fitted out with the old armor, as champions of the faith. Others appear dressed as Moorish warriors. A tent is pitched in the public square, inclosing an altar, with an image of the Virgin. The Christian warriors approach to perform their devotions. The infidels surround the tent to prevent their entrance; a mock fight ensues; the combatants sometimes forget that they are merely playing a part, and dry blows of grievous weight are apt to be exchanged. The contest, however, invariably terminates in favor of the good cause. The Moors are defeated and taken prisoners. The image of the Virgin, rescued from thralldom, is elevated in triumph. A grand procession succeeds, in which the conquerors figure with great applause and vainglory, while their captives are led in in chains, to the evident delight and edification of the spectators.

These celebrations are heavy drains on the treasuries of these

petty communities, and have sometimes to be suspended for want of funds; but, when times grow better, or sufficient money has been hoarded for the purpose, they are resumed with new zeal and prodigality.

It is probable that no sovereigns have been laid to rest with sincerer grief on the part of a nation, or remembered with greater devotion, than Ferdinand and Isabella, the illustrious rulers who freed Spain from the Moslem yoke.

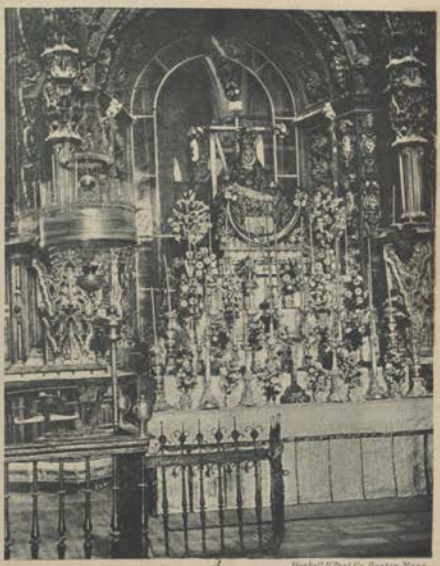
The character of Isabella has been the subject of many panegyrics; and her life, both in its public and private character, has been represented as one of the most remarkable with which the world has been blessed. When near the close of her earthly career, knowing that she must soon resign her scepter and her earthly crown, she ordered that her remains be transported to Granada, and there deposited in the Franciscan monastery of Santa Isabella, in the Alhambra, without other memorial to mark the spot than a plain inscription. "But," she continues, "should the king, my lord, prefer a sepulchre in some other place, then my will is that my body be there transported and laid by his side, that the union we have enjoyed in this world, and through the mercy of God may hope again for our souls in heaven, may be represented by our bodies in the earth."

On receiving extreme unction and performing all the offices of a sincere and devoted Christian, she gently expired a little before noon on the twenty-sixth of November, 1504, in the fifty-fourth year of her age, and the thirtieth of her reign. On the eighteenth of December, the melancholy and wayworn cavalcade which had transported her remains to Granada, reached the place of its destination, where, amidst a wild strife of the elements, the peaceful remains of Isabella were laid, with simple solemnities, in the monastery of the Alhambra. "Here, under the shadow of those venerable Moslem towers, and in the heart of the capital, which her noble constancy had recovered for her country, they continued to repose until after the death of Ferdinand, when they were removed to be laid by his side, in the stately mausoleum of the Cathedral church of Granada."

1

2

3



4

Granada Cathedral.

1 and 2. Vestments. 3. Side entrance. 4. Altar of Virgin.

In person Isabella was of middle height, well proportioned, possessing a clear, fresh complexion, light blue eyes and auburn hair, a style of beauty exceedingly rare in Spain. Her features, which were regular, were universally acknowledged to be of great beauty. Doubtless the illusion which attaches to rank, when united with engaging manners, might lead us to suspect some exaggeration in the praises of her person so liberally lavished upon her. But they would seem to be in a great measure justified by portraits that remain, which combine a faultless symmetry of features with singular sweetness and intelligence of expression. Her manners were marked by dignity and modest reserve, tempered by an affability which flowed from the kindness of her heart.

She evinced great tact in accommodating herself to the peculiar situations and character of those surrounding her. She appeared in arms at the head of her troops, shrinking from none of the hardships of long and cruel campaigns. She introduced reforms into the religious houses of Spain, visiting the nunneries in person, taking her needle-work with her, and passing days in the society of the inmates. She was temperate in her diet, frugal at her table, and equally simple and economical in her apparel. On public occasions, indeed, she displayed royal magnificence; but in private, or in the society of her friends, she evinced little taste for ornament in dress or the frivolous amusements which make up so much of court life.

The most conspicuous of her qualities was her magnanimity. Seldom did she betray selfishness in thought or action. Her schemes were vast and executed with the same noble spirit in which they were conceived. Where she gave her confidence, she gave hearty and steady support, and scrupulously redeemed any pledge she had made to those who had ventured in her cause. She sustained Ximenes in his reforms, seconded Columbus in the prosecution of his great enterprise, and shielded him from the calumnies of his enemies. She was incapable of harboring petty distrusts or latent malice, and even generously pensioned those who had personally injured her.

Her early years were passed in the rugged school of adversity; and such was her character, that the blandishments of the royal court never cast the slightest reproach, or awakened the faintest breath to sully her fair name. She expended enormous sums in useful charities, while her piety was exhibited in unfeigned humility.

It has been said that Isabella at her brother's court might well have sat for the whole of Milton's beautiful portraiture.

"So dear to heaven is saintly chastity,
That, when a soul is found sincerely so,
A thousand liveried angels lackey her,
Driving far off each thing of sin and guilt,
And in clear dream and solemn vision,
Tell her of things that no gross ear can hear,
Till oft, converse with heavenly habitants
Begin to cast a beam on the outward shape,
The unpolluted temple of the mind,
And turns it by degrees to the soul's essence,
Till all be made immortal."

Chartres Cathedral.

CHARTRES.

THE architectural history of the central provinces of France differs very widely from that to which we have heretofore made reference. At the end of the fifth century the whole north of France was overrun by Clovis and his followers; and on his death the dominions were divided into four kingdoms, of which Mentz, Paris, Soissons, and Orleans were the capitals. Should we take these cities as centres of government and add their districts together, they would represent a province somewhat peculiar and characteristic, inasmuch as its architectural features were limited and modified by the fluctuations of conquest up to the time of the death of Charlemagne.

It is quite difficult to trace the history of a building previous to the conquest of the great monarch. There is great difficulty in distinctly marking the round arched Gothic style of this province; and it is doubtful if any Cathedral church existed in which distinct styles of architecture were manifest. Doubtless several of the provincial capitals possessed Cathedrals of some extent and magnificence. All of these, however, were unsuited to the splendid taste of the twelfth and thirteenth centuries, and were rebuilt on a more extended scale. It is only from little fragmentary portions of village churches that we gain an idea that the round Gothic style was at any time prevalent in these provinces; and so scanty are such traces that it is hardly worth while to mention them.

The rise of Cathedral building seems to have taken place during the reign of Louis Le Gros and Louis Le Jeune; although perhaps owing more to the splendid ability of Abbé Suger than to either of

these monarchs. He was one of those men of enormous talents, who sometimes appear at a crisis in the history of a nation, to guide and to restore what otherwise might be left to a blind chance or to perish for the want of master minds.

When the spirit of the Middle Ages had passed away, and the simple faith and giant energy of Philip Augustus and Saint Louis became the factors in the growth of the nation, a new state of affairs succeeded, with some hope of ultimate glory and magnificence. But during the reign of Francis I., there seems to have been a total obliteration of all that pertained to art and architecture.

Pointed architecture was probably invented during the two centuries comprised between the reigns of Louis Le Gros and Philip of Valois. The pre-eminence of this style was partly due to an accident, and partly to the superior power of the nation to which the style was indigenous; but more than these, to the artistic sentiments of a race eminently fitted to carry out religious forms and decorative principles which were prevalent at the time.

At the present day there are perhaps some thirty or forty Cathedrals in France, all owing their magnificence to that great age of Cathedral building comprised in the thirteenth century. Some of these were commenced early in the twelfth: many were not finished until after the fourteenth had completed its cycle of years; but all their principal features and important beauties belong to the thirteenth century, which, as a building epoch, is perhaps the most brilliant in the history of the world. During a previous age nearly all the great ecclesiastical buildings were abbeys, or belonged to monastic establishments. They were in fact built for the use of the clergy and such laity as were admitted to them on sufferance; but they were the sole property of the Brotherhoods, under whose management they were conducted. In a subsequent age the parochial system went far to supersede even the Cathedral; the peoples' church, to a great measure, taking the place of the priests' church.

The transition from the round Gothic to the pointed Gothic style in the centre of France took place at the revival of the national power

about 1144. The first indication of this movement in England was the Canterbury Cathedral, which was begun under the guidance of a French architect in 1175; while in Germany it is not found until about the beginning of the thirteenth century, and hardly took root in that country until after it had been established in France for at least one hundred years. In France, as in England, there is no one great typical building which combines all the excellences of the style adopted. Germany has in this respect been more fortunate, possessing in the Cathedral at Cologne an edifice which combines all the beauties ever attempted in the pointed Gothic style in that country. And yet it has been claimed that the Cologne Cathedral is something of an imitation of French Cathedrals, erected by persons who admired and understood the details of the Gothic style.

The great Cathedrals of Rheims, Chartres, Notre-Dame, and Amiens are all Gothic examples; and as they were erected nearly simultaneously, none of their architects were able to profit by the experience obtained by the erection of the others; consequently they are all more or less experiments in a new and untried style.

To avoid, so far as possible, tediousness of repetition necessary to a description of each of these great Cathedrals separately, we have decided, as the most expedient method, to take one of the four as a type of all and point out briefly the principal resemblances and differences between these and other Cathedrals which we have noticed. We have selected that of Chartres for this purpose; although in a later portion of the work we shall describe to some extent another of the four great Cathedrals of France, that of Notre-Dame at Paris.

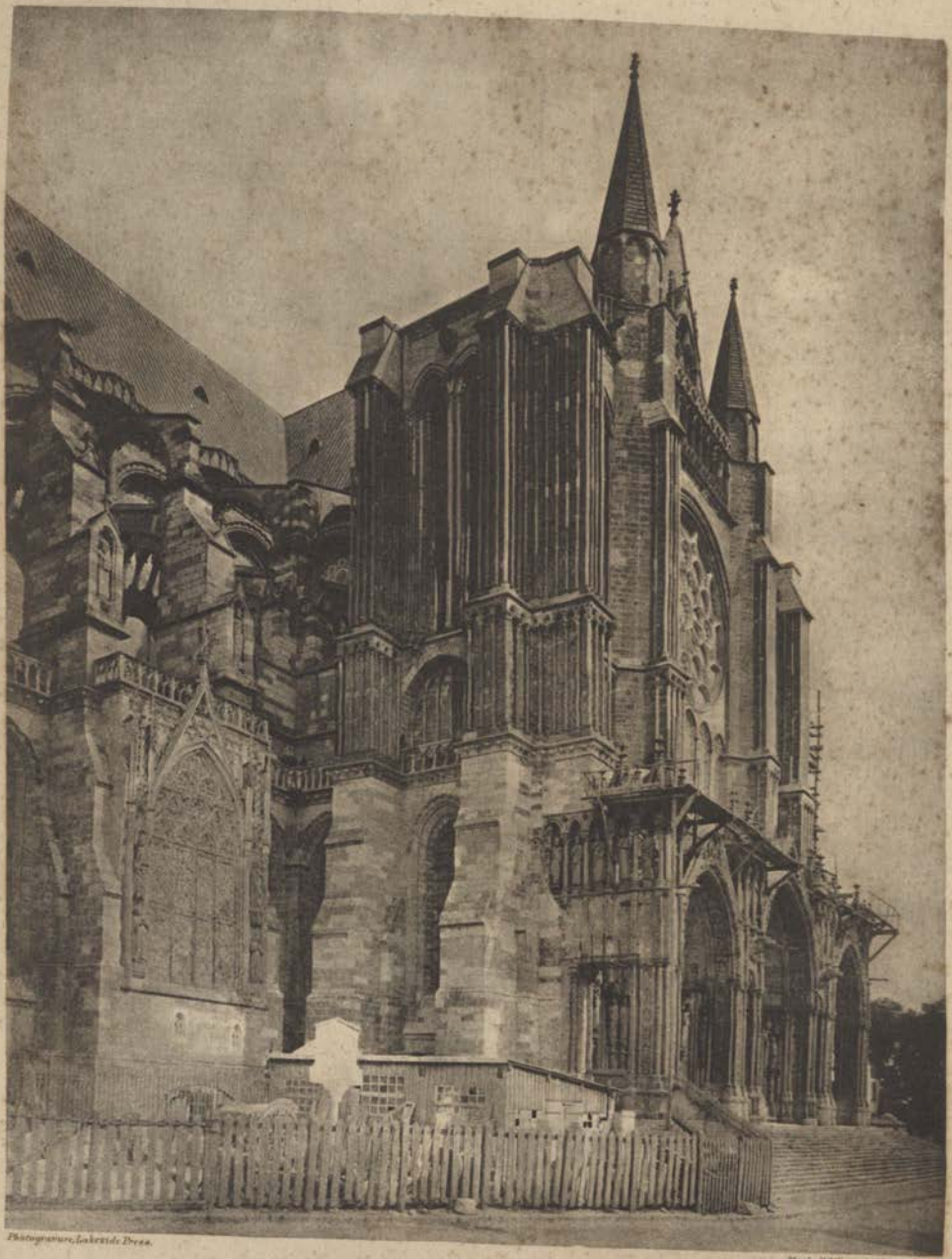
That at Paris is the oldest, the foundation stone having been laid the year 1163, and the work carried on by the Bishop Maurice de Sully; the high altar being dedicated in 1182, and the interior completed in 1208, while the west front was not finished until about the year 1214.

The history of the Cathedral at Chartres is not readily traced. An important church had been erected here by Bishop Fulbert in the beginning of the eleventh century, of which building scarcely any-

thing now remains but the piers of the western doors. The building of the present church seems to have been commenced about a century after the completion of the other building, for the great western towers were in progress in the year 1145, and the new choir must have been begun very shortly afterwards. The greater part of the building belongs to the latter half of the twelfth century or very early in the thirteenth, but it was not completed until the year 1260.

Although the four great Cathedrals differ to some extent in their plans, their dimensions are very nearly the same. Notre-Dame at Paris covers about sixty-four thousand one hundred and eight feet; that of Chartres, sixty-eight thousand two hundred and sixty feet; the Cathedral at Rheims covers about sixty-seven thousand four hundred and seventy-five feet; while the largest, that of Amiens, covers seventy-two thousand two hundred and eight feet. These dimensions, although inferior to those of Cologne, Milan, and Seville, and some other exceptionally large buildings, are still as great as of any Cathedral erected during the Middle Ages.

The Cathedral at Paris was designed at a time when the architects had not obtained perfect confidence in their own ability. Consequently many of the designs of a later date show a more complete mastery of the constructive difficulties of design. In the early Cathedrals, the points of support are much more numerous and are placed nearer to one another than is the case with those of later date. Instead of two tall stories, the height is divided into three, and consists of a series of cells, built one over the other. This result was obtained naturally by a sacrifice of grandeur and simplicity of effect. In many cases, the simple undivided windows of the clere-story were afterwards cut down so as to give them greater height, and the roof of the upper gallery made flat. Larger windows were subsequently introduced between the buttresses. Some such changes as these occurred in the Cathedral of Notre-Dame at Paris. But with all such improvements the Cathedral has not the same grandeur as that of Chartres, although externally there is noble simplicity of outline and an appearance of massive solidity.



Photogravure, Lakeside Press.

Haskell & Post Co. Boston, Mass.

Chatres Cathedral. Side.

Most of the defects alluded to, were avoided in the Cathedral under consideration. There is a simplicity of design and a grandeur of conception seldom surpassed. There is, however, a great defect in proportion, arising from the circumstance that the architect included the three aisles of the old church which occupied the site of the present Cathedral. The aisles of the old church are all encompassed by the nave of the present one. Gradually the Cathedral builders attained that daring perfection of execution which enabled them to carry their vaults and to spring their arches to astonishing heights. The proportion of width to height in the Cathedral at Chartres is as one to two; the breadth of the Cathedral nave being nearly fifty feet, and the height only one hundred and six feet.

In the great length of such buildings found in England these proportions were tolerable, but in the shorter French Cathedrals there is a feeling of depression which is far from pleasing. And as the painted glass has been almost entirely removed from the nave, a cold glare now pervades the interior of the Cathedral at Chartres, which renders it extremely difficult to form an opinion of the original effect.

The most attractive feature of these Cathedrals is the complicated window tracery, which, not only beautiful itself, enabled the architects to dispense almost wholly with solid walls, and make their clere-stories a blaze of gorgeous coloring. Again, they were able to dispose the glass in beautiful forms; and as they succeeded in framing it in stone, it became an integral part of the whole building.

The lower part of the façade of the Cathedral at Chartres is older than that of Notre-Dame at Paris, and so plain as to hardly admit of comparison with other Cathedrals. But its two spires of different ages are unsurpassed in France. In the southern or older of the two spires, which was probably finished in the twelfth century, are to be found all the elements which were so fully developed in Germany and elsewhere during the following century. The change from the square to the octagon, and from the perpendicular part of the lantern to the sloping sides of the spire, are managed with consummate art. And were not the effect which it produces destroyed by the over elab-

oration of the newer or younger spire, it would be considered one of the most beautiful of its class in the world.

The new, or northern, spire was erected during the years 1507 and 1514, by Jean Texier, and, notwithstanding the lateness of its date, it must be considered as on the whole the most beautifully designed spire on the continent of Europe. It is three hundred and seventy-one feet in height; while the old spire is only three hundred and forty-two feet six inches. It certainly far surpasses, in elegance of outline and appropriateness, the spires of Strasburg, Vienna, or even Antwerp.

The transepts of the Cathedral at Chartres are much longer than those of other Cathedrals of the same date in France; and were originally designed to have two towers upon the façade of each transept. Two others were placed, one on each side of the choir, so that the Cathedral should have had eight towers altogether; but none excepting those at the west end have been carried higher than the springing of the roof.

In other respects the external beauty of the Cathedral is marred by the extreme weight of the flying-buttresses. It was deemed necessary, in order to resist the thrust of the vault of the central nave, to spring these buttresses in a series of arches, one above the other, to the full height of the Cathedral walls, which may produce a massive and beautiful effect, but they crowd upon the upper stories in a very unpleasing way, and seem to be making a frantic effort to surmount the Cathedral itself. Naturally, the windows compressed between these buttresses, and having their delicate tracery forced into a space much too small for their needs, present an unpleasant and cramped effect.

One of the most disagreeable things connected with the architecture of the French Cathedrals is the filling of the spaces between the buttresses of the nave with chapels, thus preventing the transepts from having their full value, and giving an unpleasing fullness and flatness to the entire design. All French Cathedrals are open to this

Photogravure, Lakeside Press. Bushell & Peat Co. Boston, Mass.

Chatres Cathedral. Transept.

objection, and are in consequence deficient in that exquisite play of light and shade and variety of outline for which the English Cathedrals are so remarkable.

Unfortunately, it is impossible to estimate the exact appearance of the interior of these Cathedrals, as so much has been lost by the destruction of the painted glass, which doubtless compensated for many defects. In addition to the massiveness of design and beauty of outline, there are many considerations of use or beauty that govern the design of a great Cathedral. It is necessary, therefore, to look closely at the details, and restore in imagination, if possible, the building in all its completeness, before one is able to discover how far the general effect is necessarily sacrificed to especial purposes. Whatever the necessities of stained glass were to cover the defects of the interiors of French Cathedrals, the same necessities are apparent in the exteriors, unless sculpture be used to modify and embellish defective parts.

Almost all of the arrangements of the façade were modified to admit the display of sculpture to the greatest possible extent. The great cavernous porches of the façades would be ugly and unmeaning without the sculptures which adorn them. The galleries above would be mere ranges of niches, as unmeaning without their statues as the mullioned windows without their storied panes.

In the lateral porches, as for instance those at Chartres, the architecture is wholly subordinate to the sculpture, and "in a perfect Cathedral of the thirteenth century, the buttresses, pinnacles, even the gargoyles, every 'coign of vantage,' tells its tale by some image or representation of some living thing, giving meaning and animation to the whole." The Cathedral thus became an immense collection of sculptures, containing not only the whole history of the world as then known and understood, but also of an immense number of objects representing the arts and sciences of the Middle Ages.

The great Cathedrals of Chartres and Rheims retain even now nearly five thousand figures, scattered about or grouped together in various parts, beginning with the history of the creation of the

world, and all the wondrous incidents of the first chapter of Genesis; and thence continuing the history through the whole of the Old Testament. In these sculptures, the story of the redemption of mankind is also told as set forth in the New Testament, with a distinctness, and at the same time with an earnestness almost impossible to surpass.

On the other hand, ranges of statues of Kings of France, and other popular potentates, carry on the thread of profane history to the period of the erection of the Cathedral itself. In addition to these, we find interspersed with them a whole system of moral philosophy as illustrated by the Virtues and the Vices, each represented by an appropriate symbol, and the reward or punishment its invariable accompaniment.

In other parts are shown all the arts of peace, every process of husbandry in its appropriate season, and each manufacture or handicraft in all its principal forms. Over all these are seen the heavenly hosts, angels and archangels. All this is so harmoniously contrived, and so beautifully expressed, that it becomes a question even now whether the sculpture of these Cathedrals does not excel their architecture.

To each nation it is given to build in its own way, to adapt its material to the circumstances of its time and the peculiar development of its artistic spirit. The grandeur of Notre-Dame could not be enhanced by the filagree of Milan, nor the matchless beauty of Cologne improved by the addition of the mosaics of Siena. Every age has its peculiarity; and the Beauty which fled the earth during the long silent centuries when little was heard but war, little was seen but blood, was welcomed back to her earthly tabernacles when the Cathedral builders caught such radiant glimpses of her face, and transformed it into poems of stone.

In the Middle Ages when books were rare, and those who could read them rarer still, this sculpture was certainly most valuable as a means of popular education. The church was the book. The print-

Photogravure, Lakeside Press. Haskell & Post Co. Boston Mass.

Chatres Cathedral. High Altar.

ing-press has rendered all this of little value to the present generation.

It is only through the eyes of the artist or the antiquary that we can even dimly appreciate the methods by which the less educated citizens of the Middle Ages were instructed, and the medium through which they learned the history of the world, or heard the glad tidings of salvation conveyed from God to man. All this, very few can fully understand now; but unless it be felt, to some extent at least, it is impossible that these wonderful buildings can ever be appreciated. In the Middle Ages, the sculpture, the painting, the music, of the people were all found in the Cathedrals, and only there. Add to this their ceremonies, their sanctity, especially that conferred by the relics of saints and martyrs which they contained; these combined to make the Cathedral churches, all in all to those who erected them and to those who worshiped at their shrines.

The architect should not be a builder only, but an artist also. Like the perfect statue, a building should be complete in every part, and each part tributary to the whole. Even the much abused gargoyle, common in itself and menial in its application, should be ennobled by its secondary use.

It is indeed necessary to provide channels for the flood of water with which a heavy or sudden rainfall will deluge the roof of a great Cathedral; and these channels are made to project in such a way that the rush of water shall be carried outwards, away from the surface of the walls.

Shall men and women bend downwards, with mouths agape, to scatter streams of water on the passers-by? Their places are within the tabernacle. Should the angels be made to fulfill this gentle office? Nay; rather let them, with the saints, bear up the fretted roof of the choir, and look down with tender eyes upon the worshipers. Rather let the fiends, which come with the night winds, bringing with them the fury of the storm; they that glower at the painted casements, which they cannot break; they that rock the great steeple to its base,

if only they may shake down the cross lifted high in air; they that beat against the massive doors with a strength beyond that of oak and iron; transmit them into stone, and let them grin downwards at the happy throng which crowd the threshold they can never pass. But let the saints, let the patient Christ, let the sweet angels, find a place beneath the sheltering roof of the edifice, there with tender, patient eyes, to comfort and to bless the people.

The gargoyle, high up on the Cathedral, casting a deep shadow from the meridian sun or touched by the silver from the moonlight, is good art, judged even by the royal standards of truth and beauty. And so, in the treatment of architecture, along that line which carries the trade of building beyond itself, the architect must be able to enfold within the arms of his structure the highest and divinest elements of true art.

At the most famous shrine in the Cathedral of Chartres, you may see any day, side by side with the most precious works of the great masters, a 'black virgin; a doll in fact, robed in jeweled vestments and crowned with gold worth a king's ransom. Pilgrims from all parts of the world, weary and foot-sore, are to be seen kneeling at this shrine. But it is not before the Madonna of Raphael that the pilgrims are found kneeling; it is to the black doll that they pour out the passion of their hearts.

This image, called "Our Lady of Chartres," is said to date from the century before the Christian era, and to bear the prophetic inscription, "VIRGINI PARITURÆ." Rouillard says, as long ago as 1608 the column of stone which sustained the image was worn out by the kisses of the devoted persons who visited the shrine. And this faith of the centuries has by no means died out.

During the Revolution the image was lost. Another, however, was made, and has taken its place; and to the masses of the people, the second is fully as efficient in working miracles as the original. In fact, it is doubted if the multitude admit that any change has taken place in the character of the shrine. The most singular circumstance

1

2

Photogravure. Laberadie Press. Bushell & Post Co. Boston Mass.

Chatres Cathedral.

1, High Altar. 2, Back of Choir.

is that the new one is discovered to possess all the miraculous powers of the old one, which has recently been found and set up in the crypt of the Cathedral. The two are known as "The Black Virgin of the Pillar" and "Our Subterranean Mother."

High above the corn-fields of the Eure-et-Loire towers the beautiful Cathedral of Chartres. All day long its doors are open. All day the great rose-window gleams through the fretted arches. The sun sinks to rest, and the Cathedral lies in darkness. The pale moon rises, and touches with its silver light the ghostly sentinels in stone, who through six centuries have kept their stately guard at its portals. The clustered pillars seem to multiply as the pale light gleams through the stilted arches of the thirteenth-century windows; and the delicate shrine-work of a later period seems touched with a glory manifest.

"A forest of tall pillars, autumn stained
Purple and russet gray, through which there glows
A crimson splendor when the day has waned,
And the great orb goes down in calm repose.
High through the vaulted darkness, the great rose
Drifts like a setting sun beyond a zone
Of silvery light, where a pale window shows
The story of Christ's passion writ in stone.
O glory of art! Not thou alone dost wear
These sacred symbols of the Love Divine.
We are his temples also, and do bear
His image in our hearts, as on a shrine
Where the light burns clear and bright
Though the world drift into eternal night."

The nearest approach in art to the creative power is evidently that of the architect. The transept, aisles, and chapel of a great Cathedral may by no means be a direct transcript of any thing in nature; but the static forces by which the architect places stone on stone, and keeps each in its place, are not only the servants of man, but his masters also. He may use them indeed, but they control the outline of his work, and direct it into its beautiful proportions.

As the lily changes with the soil in which it is planted or the climate in which it opens its blossoms to the sun, so, indeed, all the materials by which the architect raises his pile toward heaven modify, by their peculiarities either of grain or of color, the form into which the architect breathes his artistic spirit. The marbles of Carrara, the granite of America, will determine to a great degree the form and the expression of the building which the architect may devise for either nation.

It would be difficult for us to conceive of a pure white marble Cathedral erected on Salisbury Plains, or a polychromatic façade, like that at Orvieto, to be erected on Fifth Avenue in New York. The stones of Venice would seem unsightly and out of place upon the finest boulevard of Chicago or San Francisco, as completely so as the silvery olive amidst the snows of a Maine winter, or the hardy pine upon the Spanish Vega.

Photogravure Lakeside Press. Hazell & Peet Co. Boston, Mass.

Notre Dame Cathedral. Facade.

NOTRE-DAME.

THE origin of the famous city of Paris, as well as that of its founders, is involved in great obscurity. It is supposed that a wandering tribe at a remote period settled upon the banks of the Seine, and built their huts upon the island now called the Cité, which served as a natural fortress. To this stronghold they gave the name of Lutetia, and to themselves that of Parisii.

Upon the conquest of Gaul, by Julius Cæsar, the Parisii constituted one of the sixty-four tribes of the Gallic confederation, their chief town being the little island in the midst of the Seine. Two bridges established communication with the opposite banks, which were covered with wide marshes or gloomy forests. The fierce inhabitants supported themselves by hunting and fishing. Even under the dominion of the Romans their progress in civilization was slow and hesitating, while the worship of the Roman gods with difficulty superseded the human sacrifices of the Druids. Very interesting antiquarian remains, excavated from beneath the choir of the Cathedral of Notre-Dame, and now deposited in the Palais des Thermes, lead to the conclusion that temples were erected here in honor of Jupiter and of Mercury.

Fifty-four years before Christ, Cæsar convoked here an assembly of the Gallic nations. During a general rebellion of the year following, Lutetia was burned by the Gauls, to prevent its falling into the hands of the Romans, from whom they had wrested it, but it subsequently came under the Roman power with the rest of Gaul. Gradually Roman laws and municipal government were introduced, and

the city was called Lutetia Parisiorum. During the three centuries which follow there is little worthy of mention, in fact the city hardly comes into historical notice.

The emperor Julian, about the year 360 resided here, and was from Parisii, as the city was now called, proclaimed emperor. Twenty-three years after, Gratianus was defeated and slain. The town had now obtained many political franchises, and had risen to the dignity of a city. Its trade was in the hands of a company, which existed long after the fall of the Romans. During five hundred years of Roman power a prefect resided here. A palace was erected upon the island for municipal purposes, and one upon the southern bank of the Seine, remains of which may still be traced. On the declivity of the hill of Saint Victor an arena was formed. An aqueduct brought water from Chaillot, while a second aqueduct conveyed the waters of Arcueil to the Palais des Thermes. Constantine and Constantinus visited the capital of the Gauls. Valentinianus issued several laws from its fortified island; and Gratianus, his son, lost a battle under its walls which cost him the empire and his life.

According to a legend of the monks of Saint Denis, the gospel was first preached in Paris about the year 250 by Saint Denis, the Areopagitæ, who suffered martyrdom at Montmartre. As early as the reign of Valentinianus I. a chapel dedicated to Saint Stephen was erected on the spot where the temple of Jupiter had stood, and where the Cathedral of Notre-Dame now stands. This church is supposed to have been erected about 365. On the bank of the Seine, near the eastern point of the island, this ancient Cathedral was, without doubt, reconstructed by the pious munificence of Childebert I., about 522, and is spoken of by Fortunatus as being supported by thirty columns of marble. The basilica was looked upon as of exceptional magnificence; its windows filled with glass, which, receiving the first rays of the morning sun, illuminated the walls with brilliant and beautiful life. Priest and king, like another Melchisedec, Childebert spared no pains to enrich his magnificent temple for the well-being of his subjects,

the glory of the church, and the honor of God. Such, in substance, is the poetic description of the celebrated Fortunatus.

This church bore the name of Saint Etienne, the first French martyr to the Christian faith; but afterwards being extended to cover a chapel formerly dedicated to Notre-Dame, the entire structure was consecrated under the protection of the Holy Virgin. The hordes descending from the North, which desolated all countries, ruined the church of Paris in 875. After tranquility was assured an effort was made to remove the débris and reconstruct the ancient monument. Repairs and successive restorations have removed all traces of the earlier structure. And it was not until the episcopate of Maurice de Sully, that is to say at the opening of the year 1163, that an effort was made to re-establish the church upon new foundations, and in grander proportions than ever before. To this illustrious bishop, and to the zeal of the people and munificence of princes, is due the foundation of the present world-renowned edifice.

Pope Alexander III., being at the time a refugee in France, laid the first stone in the year 1163. With remarkable vigor Maurice de Sully pushed forward the execution of his hardy project, but unhappily he had not the consolation to see the termination of his great work. Soon the foreign wars, internal discords, and public calamities paralyzed the efforts of his successors, and it required two centuries after the opening of the work to see the coronation of the Bishop's undertaking. About nineteen years after the foundation, or in 1182, the dedication of the choir took place under the legate of the pope, Henry de Chateau-Marcay, just at the time when work on the nave was begun. Thus the double ceremony of consecrating one part and laying the foundations of the other, was accomplished with great pomp and solemnity. Notwithstanding the variations of taste, the majestic Cathedral presents to the eye of the observer an architectural unit, all parties to its construction presenting a striking accord in design.

Three years after, in 1185, Heraclius, patriarch of Jerusalem, visited Paris to preach the Third Crusade, which he did from the choir of the

Cathedral. The son of Henry II. of England, dying in Paris on the 19th of August, 1186, was buried in a crypt below the choir; as was also Queen Isabella of Hainault, the wife of Phillip Augustus. Maurice de Sully, dying in 1196, left five thousand pounds to cover the roof of the choir with lead. Several years followed before the completion of the nave, it being necessary to establish its foundations upon piles, and to somewhat extend and increase the size of the original plan of construction. The work continued slowly under the government of Eudes. The grand western façade was not begun until toward the end of the episcopate of Peter of Nemours, who occupied the Episcopal throne from 1208 to 1219. In 1218 the remains of the old church of Saint Etienne, which had proved an obstacle to the development of the transepts, was destroyed and furnished material in part for the construction of the façade. Very important relics, in the form of sculptured stones representing early martyrdoms, were found in this ancient church, some of which have been placed in the Cathedral.

About 1223 the grand portal of the church was nearing its termination, and had been carried to the point where the cornice of the lower gallery unites with the towers. It is probable that the transepts were commenced by Jean de Chelles, who undertook the work in honor of the mother of Christ. Saint Louis, who was then upon the throne, rendered great assistance, although occupied in defending Paris from her enemies. During this period, the side entrances, the red door, and the chapels of each side were constructed, probably by the same architect, as they are all in the same style, of the same character of sculpture, and the same nature of stone.

The last two stages of the towers, and the gallery between them, are doubtless of the latter half of the thirteenth century. The construction of the interior chapels upon either side followed slowly during the latter part of the thirteenth and the early part of the fourteenth centuries. The choir screens were commenced by Master Jean le Bouteiller, whose curious sculptures have attracted attention for nearly five hundred years. From the fourteenth to the eighteenth century the Cathedral preserved intact its earliest characteristics. But

in 1699 a series of changes took place, mutilation succeeded mutilation without interruption until the present time. The piety which pretended to rejuvenate the sanctuary by modern embellishments obtained large sums of money, but carried on barbaric war fatal to the beauty and perfection of the ancient monument. During this time the choir lost the ancient and beautiful stalls, with columns and brasses, and quaint curious tiles, the glass of the nave and the chapels was removed. It is said, however, that the greatest mutilation was accomplished in 1771 under the direction of the celebrated architect Soufflot, with the assent and assistance of the chapter.

From 1773 to 1787, under the pretext of restoration, the architects degraded in most deplorable manner the chapels of the nave, the choir, and the upper parts of the western façade. During the Reign of Terror it seemed that the destruction would be complete.

The northern transept and portal were erected in 1312 by Philip le Bel, with part of the proceeds of the confiscated estates of the Templars. The Porte Rouge, on the northern side, was erected in 1407 by the duke of Burgundy, the assassin of the duke of Orleans, as an expiation of his crime. The choir as it now exists was not completed until about 1714.

The edifice is in the form of the Latin cross, having an octagonal eastern end. The western façade is embellished by two lofty square towers, intended to support spires which have never been constructed. Behind them, however, is a new spire surmounted by a gilt cross, replacing one taken down in 1797. It springs lightly one hundred and thirty-five feet from the roof, and is adorned with many statues. The length of the church is about three hundred and ninety feet, while its width at the transepts is one hundred and forty-four. The vaulting of the nave and transepts springs lightly over the pavement at a height of one hundred and two feet, resting upon one hundred and twenty pillars. The towers of the western façade are two hundred and four feet, and the width of the front is one hundred and twenty-eight. The length of the nave alone is two hundred and twenty-five feet, with a width of thirty-nine. The roof is three

hundred and fifty-six feet in length, formed of chestnut timber, and rises thirty feet above the vaulting. The height of the windows is thirty-six feet. The structure will hold twenty-two thousand persons.

In general style it is of pure pointed architecture, with flying-buttresses, fronted by crocketed pinnacles. From the western front are three ample portals leading into the nave and aisles. They are deeply recessed, and covered with angels, saints, and historical characters, placed between the heavy moldings. The portals are bisected by square pillars, in the tympanum of which are to be found the richly sculptured subjects described in Victor Hugo's "Notre-Dame de Paris." On the middle portal is represented the "Last Judgment," in three parts; first, the angel sounding the last trump, the tombs opening, the dead rising; second, the separation of the righteous from the wicked; third, the Saviour on his throne, worshiped by the Virgin and Saint John the Evangelist. In the arch may be noticed the figures of Moses and Aaron; the Saviour treading beneath his feet the wicked, whom Satan is dragging to hell. The rider on the red horse represents the opening of the second seal, following which is the blessedness of the saints. Twenty-four bas-reliefs, representing twelve virtues with their opposite vices, decorate the sides of this entrance. Four other bas-reliefs represent Abraham offering Isaac, his departure for Canaan, Job beholding the destruction of his flocks, and lastly, Job reproved by his wife. Twelve statues of the apostles fill the niches of this portal and the southern one. An interesting statue of Saint Michael treading upon the dragon, ornaments a pillar by the portal of Saint Anne.

In the tympan above the door are several compartments, in which are sculptured a Joseph putting away Mary, Joseph brought back by an angel, Joseph taking the Virgin to his home, the annunciation, the nativity, the angel appearing to the shepherds, wise men on their way to Bethlehem, and the presentation of the temple. Above these are figures of the Virgin and child accompanied by angels. On the pillar between the two doors of the portal of the Virgin, is also found a statue of the Virgin and child. This tympan is in three parts, containing the figures of six prophets, death of the Virgin, and the

Photogravure, Lakeside Press.

Hazlett & Post Co., Boston, Mass.

Notre Dame Cathedral. East end and Side.

crowning of the Virgin. Other subjects taken from church history form various bas-reliefs above the niches. A bas-relief representing the twelve signs of the zodiac, with the agricultural labors of the twelve months of the year, is among the most interesting and curious. On the right side of the pillar are sculptured the six ages of man from youth to decrepitude, while on the left are six seasons of the year. Two lateral doors are ornamented by beautiful iron work of the sixteenth century. Immediately above the three doors is a gallery called the gallery of the kings, containing formerly twenty-eight statues of the kings of France, from Childebert to Philip II. The Sans-culottes in their wild fury destroyed the original statues in 1793, but most of them have now been replaced. A colossal statue of the Virgin between two angels formerly occupied the gallery above this.

Surmounting this last gallery is a large rose-window between the towers, over which runs a lofty gallery of slender shafts, which is continued around the sides. Another and last division of the towers, occupied with noble windows and rich buttresses at the angles, is crowned by an open-work battlement of quatrefoils.

The southern side of the church is plainer than the northern, having been partly blocked up by the Episcopal palace. One of the most interesting views of the exterior is that of the side represented in our plate, showing the magnificent flying-buttress and terminals of the side pillars. The towers of Notre-Dame afford one of the finest views of Paris that can be imagined.

The Cathedral formerly possessed a fine peal of bells, of which only one remains in the southern tower. It was baptized Emanuel Louisa Theresa, in 1632, in the presence of Louis XIV. and his queen, for whom it was named. It is called the Bourbon, and weighs thirty-two thousand pounds. Another bell, named Marie, was broken and melted down in 1792. In the southern tower are four new bells for the clock, and one which was brought from Sebastopol.

The interior of the Cathedral consists of the nave and choir, with double aisles, crossed by a single transept, and lateral chapels. The

rose-windows, which are the most magnificent of France, preserve the stained glass of the thirteenth century, while the glass of the chapel windows is chiefly modern.

Extending the entire length of the nave, there were formed in 1666 immense vaults for the interment of the archbishops, canons, and dignitaries of the Cathedral and its service. During the Reign of Terror these were profaned; the bodies were taken out and cast into the sewers, the leaden coffins melted down into bullets. During recent repairs, a vault has been discovered containing the body of Isabel of Hainault, the mother of Louis VIII.

There are very few more imposing interiors than the nave of Notre-Dame. The magnificent pillars which upbear the vaulting are of the grandest and most imposing character. The double aisles continued around the choir afford the earliest example of this form of structure; and as in most early Gothic churches, the choir is circular in form. The chapels introduced into the spaces between the buttresses of the aisles and choir are in late Gothic style. Many of the pillars supporting the roof are round. A triforium above the inner aisles, upborne by one hundred and eight small columns, carries still above it a clere-story which is pierced by thirty-seven large windows.

The choir and sanctuary are separated from the ambulatory and from the nave by very handsome railings. The choir stalls and reliefs in wood are well worthy of inspection, and represent chiefly scenes from the history of Christ and the Virgin; while behind the new high altar, completed in 1874, is a pieta in marble by Coustou.

In the sanctuary to the right and left are statues of Louis XIII. and XIV., by the same artist. A number of monuments are to be found in the choir chapels, chiefly of former archbishops of Paris. The wall outside the inclosure of the choir is adorned with many interesting reliefs in stone, representing scenes in the life of Christ, and date from the fourteenth century. They were once richly gilded, but now only a trace of the color and gold remains.

Turning to the right from the choir, admission is gained to the

Photogravure, Lakeside Press. Haskell & Post Co. Boston, Mass.

Notre Dame Cathedral. Nave.

sacristy, which consists of a spacious and lofty hall with three windows in the pointed style, decorated with portraits of twenty-four archbishops of Paris, from Saint Landry, who lived in the time of Charlemagne, to Archbishop Affre, who was shot during the insurrection of 1848, and is represented at the moment of his death.

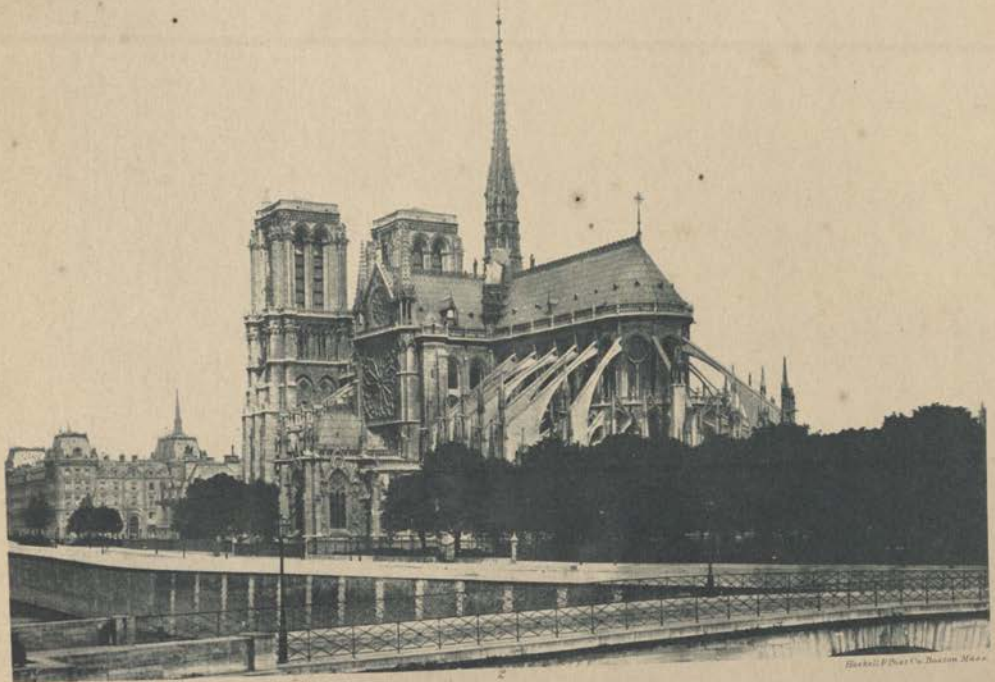
The furniture of the room consists of oak presses or cupboards, containing the utensils of the church, and the gorgeous vestments for which the Cathedral is so justly celebrated. Here will be seen crosiers, mitres, and crosses, sparkling with precious stones, and the robes worn by Pius VII. at the coronation of Napoleon I. The robes worn by Napoleon on that occasion were torn up for the sake of their gold embroidery. They were, however, repaired, but have since been cut into a thousand pieces.

Notre-Dame has witnessed two remarkable coronations. The first; the wedding and coronation of Francis II., and Mary, Queen of Scots, a ceremony which gave rise to the title of Dauphin King, as applied to the youthful French ruler; and later that of Napoleon, which took place with great pomp on the 2d of December, 1804. This coronation presented some peculiarities which distinguish it from all kingly inaugurations which preceded it. Napoleon did not suffer his elevation to the imperial dignity to pass as a civil ceremony, but strove to give it all the effect he could from the aid of the religious institutions. His elevation was announced to the French bishops in a letter which concluded by desiring the "Veni Creator" and the "Te Deum" to be sung in all their churches. Pope Pius VII. was summoned to officiate on the important occasion; and on the 25th of October, 1804, he arrived at Fontainebleau, to the great gratification of the Parisian public. On the day of the coronation the streets through which the procession was to pass were strewed with sand, and the Cathedral of Notre-Dame was decorated with all the sumptuousness and frippery for which the nation is so remarkable. The military escort was numerous, the procession, the most brilliant and showy which had ever appeared in Parisian streets, and in its midst Napoleon and Josephine, accompanied by the Pope, passed through

immense lines of spectators to the Cathedral door. The emperor bore a silver sceptre, around which twined a golden serpent, and surmounted with a globe, sustaining a figure of Charlemagne. The crowns were laid upon the altar, and the Pope, having annointed the emperor and empress, blessed the crowns, and retired to his seat. Napoleon then advanced, and, taking the golden wreath of laurel intended for his own brow, he pronounced the oath to the nation which had been decreed by the senate, and then repeated a declaration that he held the crown by the favor of God, and the will of the French people, after which he placed the crown upon his own head. He then took that of the empress, and placed it upon her head, during which time the Pope recited the coronation prayer, "Coronet vos Deus."

Several series of the most gorgeous sacerdotal robes profusely embroidered in gold and silver, the mask of Archbishop Affre, and the ball with which he was killed, are to be seen in the treasury. Among the church utensils, the magnificent ostensory is worthy of attention, having been used at the baptism of the duke of Bordeaux. It is studded with precious stones, and produces a most dazzling effect. A pyx, presented to the church by Saint Louis, is a remarkable specimen of the taste and workmanship of the thirteenth century. On one of the braces is a life-size statue of the Virgin and child, executed in silver, presented to the church by Charles X. Near this stands the bust of Archbishop Affre, and a full length portrait of Monseigneur le Quelen, another of Archbishop Sibour who was murdered at the porch of Saint Etienne du Mont.

In the Hall of Council are two paintings, one representing the famous archbishop, and the other his death on the barricade at the faubourg Saint Antoine. In the third chapel of the choir there is a magnificent monument erected to the memory of Archbishop Affre. In the fifth chapel was buried, in 1795, the young dauphin, son of Louis XVI. It now contains a marble slab recording the death of Cardinal Garibaldi. In the sixth chapel is a monument to the Count d'Harcourt. A variety of scriptural and legendary subjects, in stained glass, ornament the windows of the seventh chapel, while in the



Photogravure, Ledoux & Co.

Electrotyped & Printed at the Riverside Press

Notre Dame Cathedral.

1. From the Seine. 2. From the Bridge.

eighth an old fresco, badly restored, represents the adoration of the Virgin and child. The tenth chapel contains a sarcophagus of black marble, bearing the statue of Cardinal d' Noailles. The chancel is separated from the aisles by a richly gilded iron railing of elegant design.

The beautiful carved work of the stalls in oak is well worthy of consideration. They are sculptured and decorated with bas-reliefs by Duboulon after designs by René Carpentier. Two others of great beauty terminate the stalks, being surmounted by canopies adorned with angels holding emblems of religion. At the coronation of Napoleon I., the pope occupied the one on the right, Cardinal Belloy that on the left. Above the altar is a marble group representing the descent from the cross.

The organ is remarkably fine, being forty-five feet in height, thirty-six in breadth, and containing three thousand, four hundred and eighty-four pipes. In 1789 the high altar was pulled down, but under the empire it was re-erected, and such of the works of art as could be collected were restored.

But little idea can be formed now of the early splendor of the lateral chapels of Notre-Dame, whose walls, being formerly covered with marble or finely carved wainscoting, contain sumptuous tombs belonging to noble families. These were stripped of their riches in 1793. Many of them have never been restored.

During the Revolution the Cathedral was sadly desecrated, and a decree was passed in August, 1793, devoting the venerable pile to destruction. On the tenth of November the church was converted into a temple of reason. The statue of the Virgin was replaced by one of Liberty, while the patriotic hymns of the National Guard were heard instead of the usual sacred music. On the mound thrown up in the choir burned the torch of Truth, over which rose a temple of philosophy, in the Greek style, adorned with busts of Voltaire, Rosseau, and others. The enthroned figure of Reason; represented for the time by Maillard, the famous ballet dancer, received in state the wor-

ship of her votaries. Around her, maidens clothed in white, with torches in their hands, filled the temples, while the side chapels of the sacred edifice were given over to the orgies of the mob, who, to use Macaulay's sarcastic phrase, had "Legislated God out of the universe and death into an eternal sleep."

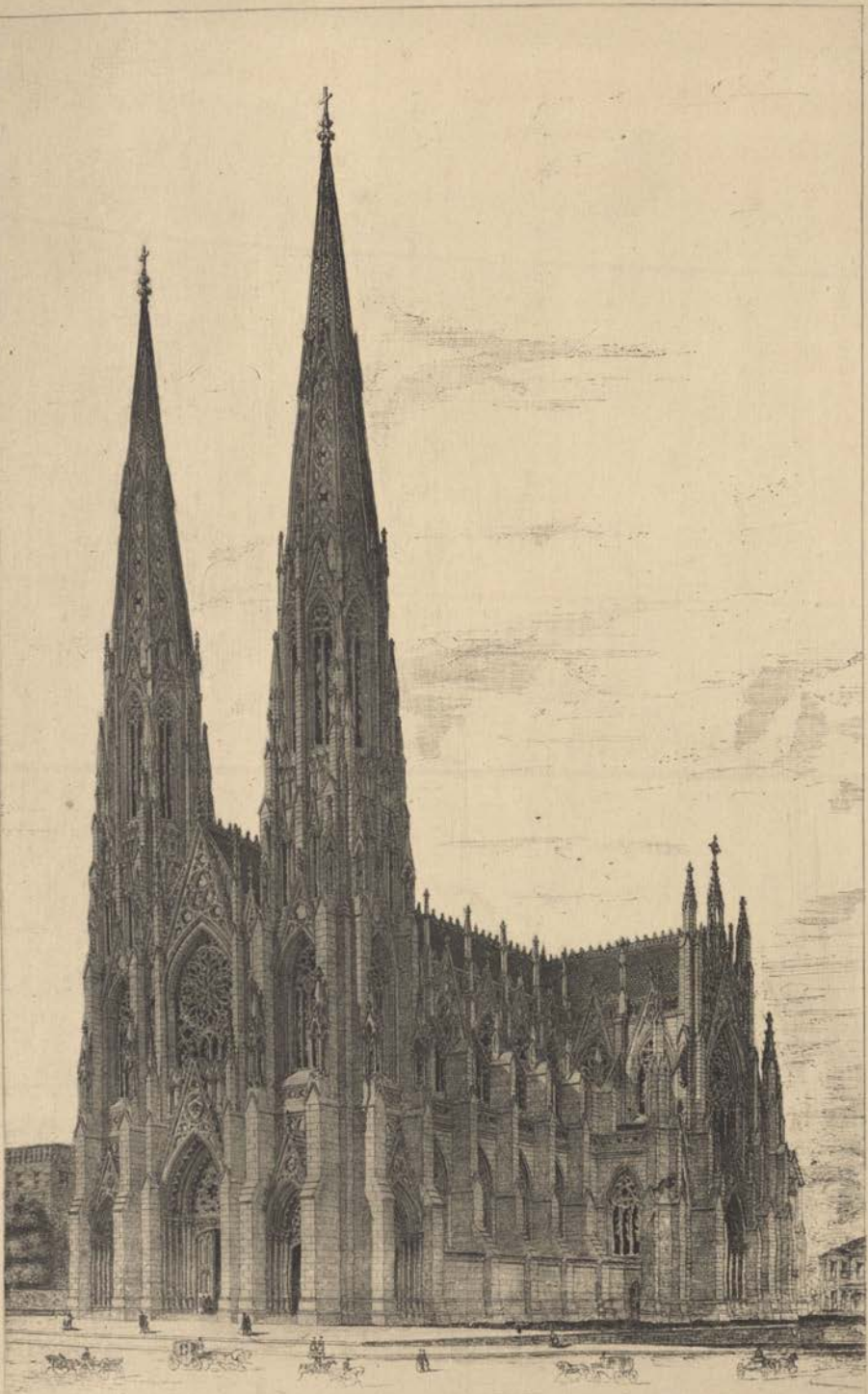
From 1794 to 1802 the church was closed, but by the order of Napoleon it was re-opened as a place of divine worship. In 1871 Notre-Dame was again desecrated by the communists, the treasury was rifled, and the building used as a military depot. When at last compelled to retreat before the victorious troops, the insurgents set fire to the church, but fortunately it resulted in but little damage.

Among some curious relics, to contain which the Sainte-Chapelle was erected, may be found the fragments of the crown of thorns, the true cross, and a nail by which one of the hands of our Saviour was fastened to the tree.

In presenting illustrations for Notre-Dame we have labored under the greatest difficulties. In the first place, the right to photograph the Cathedral is held by one house, and that a very close one, which feared to sell any rights of reproduction. In the second place but three negatives of the building could be found. We have therefore decided to present with this part a beautiful etching of the famous Cathedral.

Photogravure, Lahtala & Press. Haskell & Post Co. Boston, Mass.

Notre Dame Cathedral. Façade.



Photogravure by the International Art Publishing Company. Copyright 1898 by Haskell & Post, Boston, Mass.

Saint Patrick's Cathedral, New York.

SAINT PATRICK'S CATHEDRAL, NEW YORK.

THE shadows of nearly six centuries fall across the years which lie between the completion of England's youngest Cathedral church and the laying of the corner-stone of America's first great archiepiscopal edifice. Other churches have been occupied as the Sees of bishops, and other structures have been erected to shelter archiepiscopal thrones; but Saint Patrick's Cathedral of New York is undoubtedly the first grand metropolitan edifice of the United States of America, under whose vaulted roof the full ecclesiastical commerce of a Catholic community is carried on, and where the observer experiences that sense of devotion, reverence, and awe, which touch the visitor in the "dim, religious light" of the Cathedrals of the Old World.

It is true that the building is not yet consecrated to the memory of a score of generations which have worshiped there, nor has the hand of time touched it with a wasting, but softening, tenderness. All is new, bright, and, in some senses, garish. But the chiseled marble, the towering columns, the springing arches, and interlacing vaults, all are there, awaiting that consecration which years alone can give them. The Cathedral holds even now the ashes of noble men who were identified with its foundation and erection, whose sainted memories are not the least of the treasures of those who worship at its shrines.

On the fifteenth of August, 1858, about one hundred thousand persons assembled to witness the laying of the corner-stone of this noble church, and to listen to the magic eloquence of the great prelate,

whose name will outlast the edifice he labored so faithfully to erect. Twenty-one years later, his eminence, Cardinal McCloskey, surrounded by thirty-six archbishops and bishops, with more than four hundred priests, dedicated the magnificent temple to the service and honor of God.

"Saint Patrick's Cathedral, in its unsurpassed location, and in its majestic proportions, is a monument worthy the far-seeing and great mind, the daring, the trust in God and in the generous co-operation of His children, which sum up the character of Archbishop John Hughes."

"To one it is given to begin, to another to carry on, and by God's blessing, to make perfect. So the first and second archbishops stand related and united in nothing more than in this perpetual memorial of their combined zeal for the glory of God's house. To the first archbishop belongs the honor of its conception and its origin. To the financial ability, the unwearied solicitude, and the cultivated taste of the second archbishop, belongs the merit and the glory of its completion."

It seems eminently fitting in this place to give a brief sketch of these two noted men, through whose united labors the Catholic church has been able to erect a memorial of its faith and its fidelity, in the metropolis of the New World.

The Rev. John Hughes, D.D., the first archbishop of New York, was born in the County of Tyrone, on the twenty-fourth of June, 1797. His father was a farmer in moderate circumstances; and the boy was sent to school near his native place, with a view of his entering the priesthood. In 1816 the father emigrated to America, taking up his abode at Chambersburg, Pennsylvania; and there, one year later, he was joined by his son John; and the rest of the family the year following. Never, however, losing sight of his vocation for the priesthood, John entered the College of Mount Saint Mary, then little better than an academy, under the charge of Rev. John Dubois, afterwards Bishop of New York. The friendship of his teachers proved the greatest advantage to him in later years, especially that of the saintly Dr. Bruté, who was his counselor and friend through life. Ordained a

deacon in 1825, advanced to the priesthood a year later, Hughes accepted his first station at Saint Augustine's Church in Philadelphia; afterwards occupying the mission at Bedford, in Pennsylvania. In 1827 he was appointed to Saint Mary's Church in Philadelphia, and afterwards to Saint Joseph's, where he became highly popular as a preacher and a controversialist.

Father Hughes, as he was then called, founded, in 1829, the orphan asylum of Saint John's; and in 1831 and 1832 he erected Saint John's Church, which, under his rectorship, became the favorite Catholic church of Philadelphia. It was soon after his entrance upon the duties of this rectorship that he became involved in the celebrated controversy with the Rev. John Breckenridge, a well-known Presbyterian minister. This controversy excited a great deal of interest on both sides; it being afterwards published. An oral discussion between the two champions took place before a young men's debating society in Philadelphia, in the year 1835. This was also published in book form.

Father Hughes was, in January, 1838, consecrated coadjutor to his old master, Dr. Dubois, in New York, receiving the title of Bishop of Basileopolis *in partibus*. A year later, special powers of administration were conferred upon him; and on the death of Bishop Dubois, in December, 1842, Father Hughes succeeded to the full dignity of Bishop of New York.

From the first, his rule was vigorous and active. He visited Europe to obtain money and missionaries to the diocese; and on his return entered into the movement of propagating the Catholic faith with tireless activity, and identified himself with the Catholic effort to obtain a share of the common-school fund for the support of parochial schools in New York. A memorable debate occurred before the Common Council, October 29 and 30, 1840, in which he opposed eminent counsel representing the Public School Society and five prominent clergymen from various denominations. Defeated by the Common Council of the City, Father Hughes carried the question to the Legis-

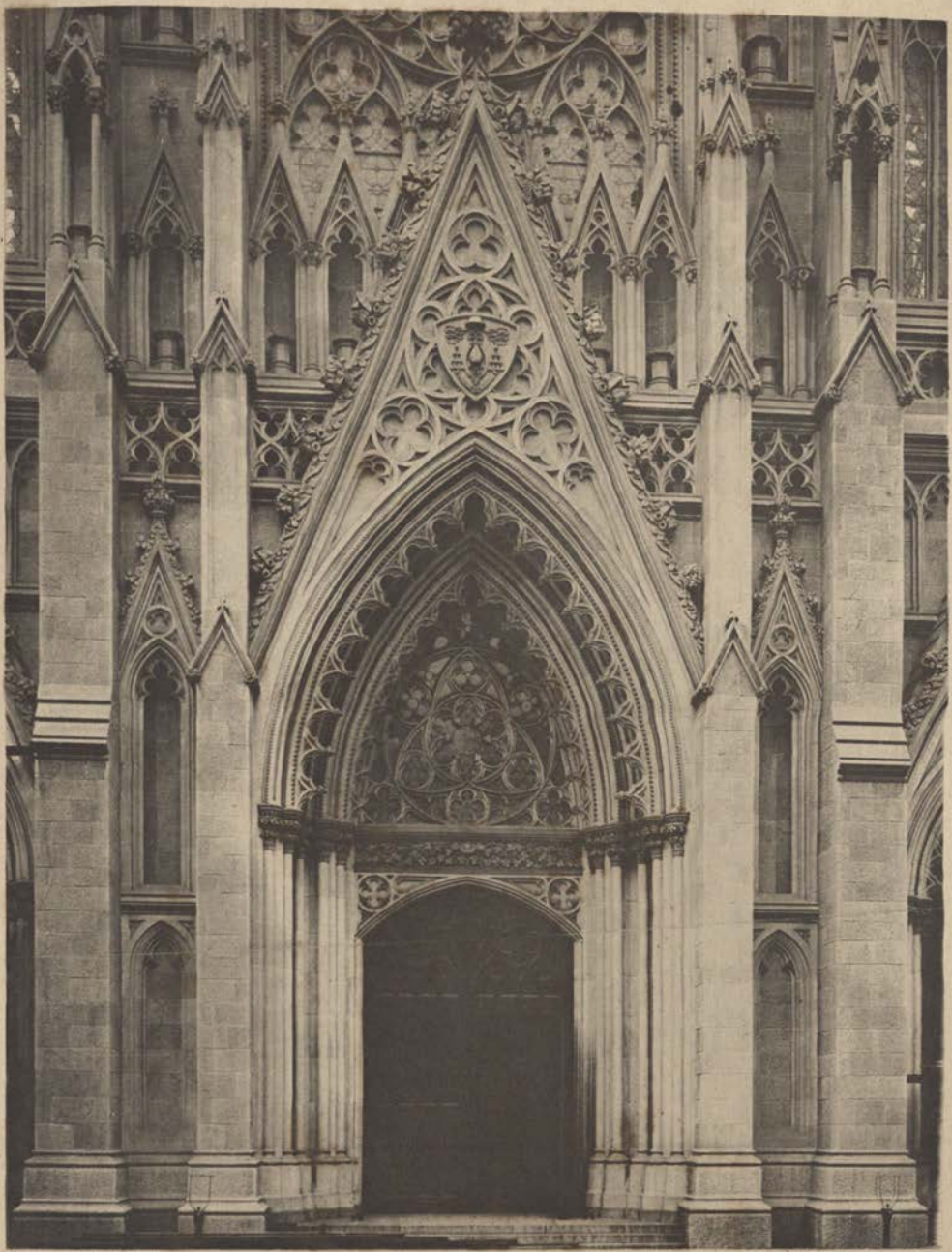
lature, and it became an issue in the election of 1841, when the Catholics nominated a ticket of their own. The result of the agitation was the overthrow of the Public School Society, and the establishment of the system which now prevails.

It is hardly necessary to follow the various movements in New York with which Bishop Hughes was identified, nor his efforts to establish schools, which were successful; and the introduction of the Jesuits, the Christian Brothers, and other societies, mainly owed its success to his efforts.

President Polk, during the war with Mexico, proposed to send him as the special envoy to the Mexican Republic, but he refused the mission. In 1850 he was appointed archbishop, and the United States minister at Rome was instructed, from Washington, to urge his creation as cardinal. A famous controversy with the Hon. Erastus Brooks, respecting the titles of church property, followed in 1855 to 1858. In 1860, the famous letter of the archbishop on the temporal power was made public, and at the outbreak of the civil war, his counsel was relied upon by President Lincoln and Secretary Seward.

The Government sent him, in 1861, on a special mission to Europe, during which time he visited Paris, Rome, and Ireland, and held a long and interesting private interview with the French Emperor and Empress. After his return, an official intimation was conveyed to the Holy See that the President of the United States would be greatly pleased to see the archbishop made a cardinal. He died, however, January 3, 1864, and was buried in the Cathedral with extraordinary honors, the courts and public offices being closed on the day of the funeral, the Legislature and Common Council having passed resolutions of sorrow and condolence.

It is hardly necessary to give a long biographical sketch of His Eminence, Cardinal McCloskey, archbishop of New York, who was born in Brooklyn, on the tenth of March, 1810. He pursued his classical and theological studies at Mount Saint Mary's College, near Emmittsburg, Maryland, still under the direction of Dubois, afterwards bishop



Photogravure Lakeside Press. Haskell & Post Co. Boston Mass.

Saint Patricks Cathedral, New York.

Principal Entrance.

of New York. He enjoyed the privilege of being trained in all knowledge and holiness by the eminent scholars whom the French Revolution drove to our shores. He became a connecting link which combined the present state of Catholicism in its wonderful expansion and growth with the humble beginning, when the seed was sown of which he lived to see an abundant harvest.

After a long course of study, John McCloskey was promoted to the priesthood on the twelfth of January, 1834. Soon after, in order to pursue his studies still further, the young priest solicited and obtained permission to visit Rome. Here, in the atmosphere of faith and sacred science, he imbibed that store of learning, deep, accurate, and finished, of which his character has afforded such constant manifestation and such happy results.

The responsibility and duties of a diocese embracing the entire State of New York were too great for one man; and at the request of Bishop Hughes, the Rev. John McCloskey was named as coadjutor, with right of succession, and on the tenth of March, 1844, his thirty-fourth birthday, he entered upon the duties of his office.

When Archbishop Hughes had finished his toil and passed to his reward, Bishop McCloskey was unanimously elected to the vacant See. On March 15, 1875, he was created cardinal by Pope Pius IX.

For the facts concerning the Cathedral and the two eminent archbishops—a sketch of whose lives has already been given—we are indebted to a publication of the New York Protectory Print, from which we have made extracts, and whose statements concerning the edifice are supposed to be authentic, and to be relied upon.

Saint Patrick's Cathedral is an example of the Decorated and Geometric style of Gothic architecture which prevailed in Europe from 1275 to 1400, and of which the Cathedrals of Rheims, Amiens, and Cologne, on the Continent of Europe, and the naves of York minster, Exeter, and Westminster, are among the most advanced examples. Though the Cathedral of New York is in this style, its design is as original and distinct as that of any of the above Cathedrals; for they, though in

the same style of architecture, nevertheless have each the individual stamp of the genius and thought of their originators.

The original plans were drawn by the architect, Mr. James Renwick, in 1853, and adopted by Archbishop Hughes, who contemplated a larger building than the one now erected. In 1857 the archbishop directed the architect to reduce its dimensions: to take off the side aisle round the apse,. and the apsidial chapel, and sacristies, as the ground covered by them would be required for the residences of the archbishop and canons. These alterations being decided upon, the building commenced, and has been carried on ever since, under the supervision of Mr. Renwick and his associate, Mr. Rodrigue, until the illness, which terminated fatally, rendered it impossible for the latter to give personal attention to business of any kind.

Europe can boast larger Cathedrals; but, for purity of style, originality of design, harmony of proportions, beauty of material, and finish of workmanship, the New York Cathedral stands unsurpassed. It is an ornament to the city, an edifice of which every citizen of the great metropolis may well feel proud. A proof that American architects and American artisans can hold their own with the architects and artisans of the Old World; and a proof, also, that the Catholics of New York, in the nineteenth century, are animated by the same spirit that, in the ages of faith, reared the sacred structures which have excited the admiration and wonder of cultivated and uncultivated minds for centuries.

The exterior dimensions of the building are as follows: extreme length, three hundred and thirty-two feet; extreme breadth, one hundred and seventy-four feet: general breadth, one hundred and thirty-two feet; towers at base, thirty-two feet; height of towers, three hundred and thirty feet; central door, thirty feet wide, fifty-one feet high; width of front between towers, one hundred and five feet. The interior dimensions are: length, three hundred and six feet; breadth of nave and choir, excluding chapels, ninety-six feet; including chapels, one hundred and twenty feet; length of transept, one hundred and forty feet; central aisle, forty-eight feet wide, one hundred and twelve feet high;

St. Patricks Cathedral, Choir and Chancel.

side aisles, twenty-four feet wide, fifty-four feet high; chapels, eighteen feet wide, fourteen feet high, twelve feet deep.

The principal front, on Fifth Avenue, may be described as consisting of a central gable, with a tower and spire on each side of it. The gable will be one hundred and fifty-six feet in height, and the towers and spires each three hundred and thirty feet in height. The grand portal, a plate from which we present, in the lower division of the central gable has its jambs richly decorated with columns with foliage capitals, and has clustered moldings, with rich ornaments in the arch, which is also decorated and fringed with a double row of foliated tracery, the thickness of the wall being twelve feet six inches, and the whole surface or depth of the door being encrusted with marble. It is intended at some future period to place the statues of the Twelve Apostles in the coves of the jambs of this portal in rich tabernacles of white marble. A transom of beautiful foliage, with emblematic designs, crosses the opening of the door at the spring line of the arch, over which a window, with beautiful tracery, fills in the tympanum or arch. The door is flanked on either side by buttresses terminating in paneled pinnacles, and between these buttresses and the tower buttresses are niches for statues.

The towers on either side of the central gable are thirty-two feet square at the base, exclusive of the great buttresses, having walls of immense thickness and solidity. The towers maintain the square form for the height of one hundred and thirty-six feet, where they change into octagonal lanterns which are fifty-four feet high, over which are the spires, one hundred and forty feet in height, making the total height of each tower and spire three hundred and thirty feet. The towers are divided into three stories, the first containing portals corresponding in architecture to the central portal, with crocketed gablets, having tracery and shields containing the arms of the United States and the State of New York, over which are balustrades of pierced tracery. In the second story are windows with richly molded jambs and beautiful tracery, corresponding to the great central rose, and terminated by gablets of pierced tracery. The towers are flanked by massive

buttresses decorated with very light and beautiful tabernacles at each offset, and will be terminated by clustered pinnacles, which will join the buttresses of the octagonal lanterns over the towers.

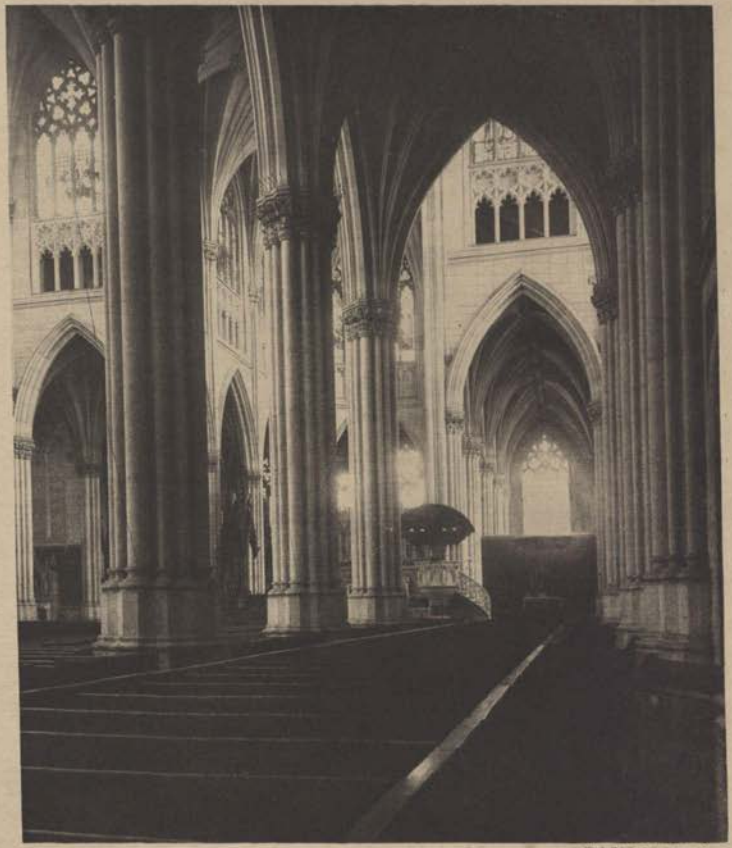
The spires are octagonal in two stories. The first story will have rich molding in the angles, and the faces will be paneled with traceries. Circular stone stairways are carried up in the buttresses of the towers, which will communicate with the organ galleries and upper stories of the towers. It is proposed to place a chime of bells in the third story of the tower at a height of one hundred and ten feet above the grade of the Avenue.

The side aisle of the sanctuary has three bays similar to those of the nave. The side aisle of the rear has five bays. The clerestory, which rises thirty-eight feet above the roof of the side aisles, and is one hundred and four feet high to the eaves above the ground-line, is divided into six bays in the nave, two bays in either transept, and three bays in the sanctuary. The bays are divided by buttresses, terminated by grand pinnacles, which rise thirty feet above the eaves. Each bay is pierced by a window fourteen feet six inches broad and twenty-six feet high, divided by mullions into four bays, and having rich tracery of varied designs in the tympana. The windows are surmounted by paneled gablets with traceries, and the walls between the gablets and pinnacles are finished by pierced battlements.

The interior of the Cathedral, like its exterior, is cruciform, divided in its ground plan into a nave, two transepts, and a choir or sanctuary. The nave of the Cathedral, or the entire portion between the transepts and Fifth Avenue, is one hundred and sixty-four feet long, ninety-six feet wide between the side-aisle walls, one hundred and twenty-four feet broad from out to out, including the side-aisle chapels. It is divided longitudinally into seven bays or divisions, defined by the columns, each bay being twenty-three feet in length, except the first one, between the front towers, which is twenty-six feet long. In its cross-section the nave consists of a centre aisle, forty-eight feet wide and one hundred and ten feet in height from the floor to the apex of the groined ceiling. The two side aisles are each twenty-four feet in width and fifty-four

Photogravure, Lakeside Press.

Pulpit.



Hurlbut & Page Co., Boston, Mass.

Aisle.

Saint Patrick's Cathedral, New York.

feet high. The chapels, which are under the window-sills of the side aisles, are fourteen feet in width and eighteen feet high. The transepts, or arms of the cross, are one hundred and forty-four feet long, and are divided into a centre and two side aisles of the same dimensions as those of the nave. The choir, or sanctuary, is ninety-five feet long, and has a centre aisle of the same dimensions as that of the nave and four side aisles, making a total width of one hundred and twenty-four feet from wall to wall. The choir has three bays and is terminated at the east by a five-sided apside in the central aisle.

The columns dividing the central aisle from the side aisles are of white marble, thirty-five feet in height and clustered, having four main columns at the angles, twelve inches in diameter, and eight columns, six inches in diameter, attached to the central shaft, giving a combined diameter of five feet, and are ornamented with beautiful foliated capitals. The arches between the columns, and supporting the triforium and clerestory, are richly molded, and rise to the height of fifty-four feet. The space between these arches and the clerestory windows is sixteen feet in height. This is called the triforium, and is covered by the roof of the side aisles. The walls of the nave are pierced in the triforium by four arches, corresponding to the bays or divisions of the clerestory windows. A floor is laid over the side aisle arches, affording a passage in the triforium all around the building, at an elevation of fifty-six feet above the floor of the Cathedral. The clerestory windows come above, and are a continuation of the tracery of the triforium. They are each fourteen feet six inches in width, and twenty-six feet high. The ceiling of the centre aisle is groined with richly molded ribs and jack-ribs, with foliage bosses at their intersections. The spring line of the ceiling is seventy-seven feet from the floor of the Cathedral. The side-aisle chapel ceilings are also richly groined with ribs and jack-ribs. Holes, one inch and a half in diameter, are pierced through all the groined ceilings of the building, through which ropes can be let down to suspend scaffolding or men for the purpose of repairing or cleaning the building.

The high altar stands thirty feet distant from the east wall of the

Cathedral. The reredos, or altar-screen, thirty-three feet in width, and fifty feet in height to the top of the centre pinnacle, was carved and finished in Poitiers stone, at Saint Brieuc, in France. It was presented by the clergy of the Archdiocese. The altar proper was constructed in Italy, together with the tabernacle and stylobate, or lower division of the reredos. These are all of the purest Italian marble, inlaid with alabasters and precious marbles. It is the gift of Cardinal McCloskey.

A crypt or vault for the entombing of the archbishops of New York is constructed under the floor of the sanctuary, at a distance of ten feet from the front of the high altar. The crypt is lined with stone of different colors and white marble. It is of sufficient capacity to contain forty-two coffins.

Other altars deserving of special notice are: the Altar of the Blessed Virgin, which is placed at the eastern end of the north side aisle of the sanctuary; the Altar of the Sacred Heart, in the south transept, which is of bronze and very elaborately ornamented; the Altar of the Holy Family in the north transept; and Saint Joseph's Altar, which stands in front of the west wall of the sacristy, and is of bronze and mosaic.

As a collection, there is nothing, perhaps, in painted glass in modern times to compare with the windows of Saint Patrick's Cathedral. Here and there in some convent chapel or in a church there is a beautiful specimen of glass; but for size, number, richness of coloring, variety, and artistic beauty, those which flood this vast Cathedral with their "dim religious light" stand altogether unrivaled.

There are in all seventy windows in the new Cathedral. Of these, thirty-seven are figured, *i. e.*, represent scenes from scripture and from the lives of the saints; twenty are filled with what is termed cathedral stained glass, having only geometrical figures; and the remainder, being needed for the purpose of lighting portions of the building where use, not ornament, is the object in view, are filled with white glass.

Of the figured, the two great windows of the transept are storied

Photogravure, Lakeside Press.

Altar.

Bishops Throne.

Saint Patricks Cathedral, New York.

windows; so called because they give the history or story of a life, told in a series of scenes—a sort of epic stained glass. Of these the six-bayed window over the south transept door is first entitled to mention, being the titular window of the Cathedral.

In the centre of the tracery is the beautifully executed scene of Saint Patrick's coronation in heaven. Around this scene, in the spandrels, hovers a circle of angels, copied after Fra Angelico, each holding a scroll on which one of the following lines is inscribed, and all of which taken together make a hymn of sweet and simple latinity, descriptive of the glories of heaven. We give the hymn entire, a beautiful and faithful translation not less poetical than the original:

How fair that City of the Blest!
One Festival forever there,
The Church, triumphant and at rest,
Rules her wide realm without a care.

Enthroned there the Fathers reign,
Their combat o'er with foes of truth,
All voices blend in joyous strain,
From one full heart of ceaseless youth.

Nor strength can fail, nor time prevail,
Each soul in meed of merit's due,
Receives its fill; and, sateless still,
With thirst and relish ever new,
Drinks in a joy that cannot cloy
The vision freshening to the view.

Eternal Beauty meets their sight;
Not dimly now by faith and grace,
They see the Primal Light in light,
Their King in glory face to face.

The grand organ is placed in a gallery in the first bay of the nave, between the front towers. This gallery is capable of accommodating a choir of one hundred singers. It is forty-six feet in width, across the building, and twenty-eight feet long, and is supported in front by a wrought iron compound girder, three feet nine inches in

depth, fourteen inches in width, and capable of sustaining a weight of one hundred tons. The front of the organ gallery is of ash, supported by molded and carved brackets of the same material, projecting from and attached to the great iron beam. The ceiling of the gallery is divided into squares by rich moldings of ash, and the squares are filled with two-inch strips of ash, laid on diagonally. Access to it is had by means of a spiral staircase situated in the south lobby of the Fifth Avenue entrance. The organ was built under the direction of Reverend Father McMahon, rector of the Church of Saint John the Evangelist, in which church it has been used for some years past. The organ is one of the open style, displaying all the pipes, symmetrically grouped and highly decorated. It has four manuals, and a compass of two and a half octaves in the pedals. It is an instrument of great power and variety of tone.

In the course of our wanderings amidst the shrines of the old world, we have reached the end of our journey at the threshold of the youngest Cathedral of the earth. We have found much to encourage and much to embarrass our efforts in this undertaking. The difficulties which surrounded the first steps in securing suitable negatives from these vast structures seemed almost an insuperable obstacle to our success.

The dim and uncertain light which fills most of these sacred structures with its tone of mystery and of beauty, proved, in some cases, more than a match for the eye of the camera, and they still maintain their "dim religious light," in spite of our efforts to secure the brightness and beauty which is apparent to the human vision.

We have done the best in our power. The work is finished, and we rest awhile from the labors which have been far greater than we should care to undertake again. Thanking all who have followed these pages to this point, we bring our toil in behalf of the "Great Cathedrals of the World" to an end.

00109475

Digitized with financial assistance from
Observer Research Foundation
on 17 May, 2019